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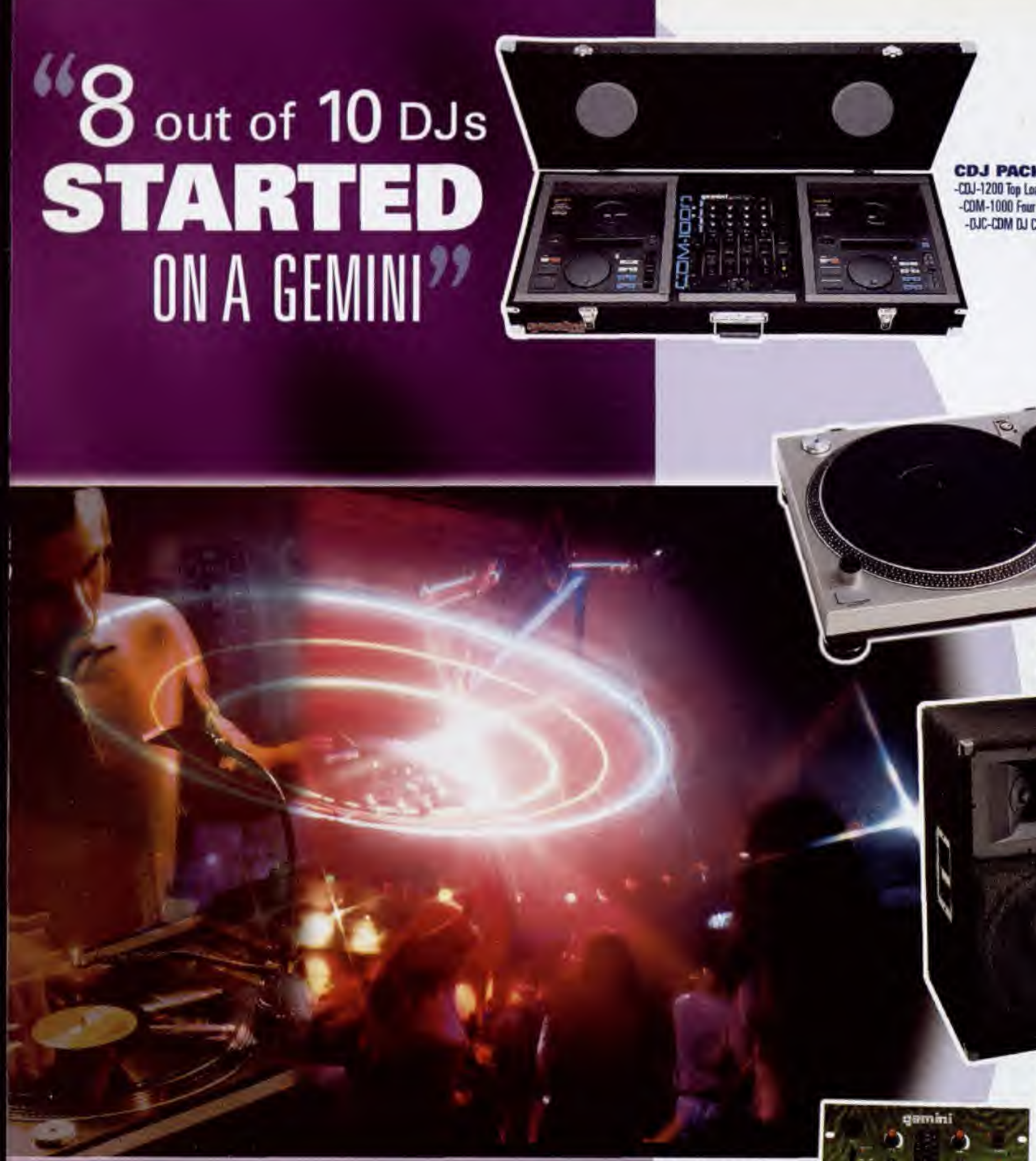

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SPECIAL FEATURE

Check out which SUVs and minivans make the grade as suitable Mobile DJ rigs, starting on page 36. Then continue on to page 46 where we showcase some of the best mobile rigs from DJs across the country!

Wheels of Fortune

The Vehicles That Drive Your Business

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Mobile BEAT

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TRACK ONE

Music and Motorheads

When you get right down to where the rubber meets the road, a Mobile DJ service without wheels is... nowhere. Like a few of us here at #1 Mobile Beat Tower, many of you are musical motorheads at heart. In fact, we have a few readers who became DJs just so they could turn their van into a business expense. Why not? Who doesn't dream of showing up for the show in a shiny, new van with a blazing in-your-face graphic on the side? Your logo, your billboard, a place for all your gear, and wheels in one. With this in mind, we present our annual special issue dedicated to the trucks, vans and trailers that move the mobile music profession.

This year, we commissioned automotive writer (and Mobile DJ) Tony Barthel to take you for a ride in the latest vans, minivans and sport "utes." To test their prowess as music movers, a special test load was devised to help you determine just what vehicle is right for your service.

Adding color to our report is our annual photo spread exhibiting some of the coolest DJ/KJ trucks, vans and trailers on the road. For more DJ rig photos, visit our Web site: www.mobilebeat.com.

Tommy Demers, Salem, NH

Terry McInerney, Benicia, CA

While this issue has a definite automotive tone, there is, as always, much more. For example, if you are planning your yellow page ads for next year, Bob Popyk and Mark Johnson have a few thoughts on how to make your ads work better and cost less!

Overbooked on Halloween? If not, check out "Unmasking Opportunity," also by Mark Johnson, for a unique networking idea that can scare up solid leads and sold dates. If you're a KJ, Lynn Bratten Myers has news you can use to drive your audience batty.

Musically speaking, Dave Kreiner reports on the return of swing to clubs and to mobile shows. At the other extreme, Jay Maxwell lists the best party rap tracks for your dance library.

Rounding out this issue is a complete and comprehensive update on the latest in audio and lighting gear, including a full report on wireless microphones. The tank is full. Just hop in, turn the key, hit the gas and head on down your own personal highway to success.

Robert A. Lindquist
Editor-In-Chief

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The DJ Magazine

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From Michael Buonaccorso, the producer of the Mobile Beat DJ Show and Conferences, the inside scoop on the winter '99 show!

Show Time!

REGISTRATION FORM IS ON PAGE 55

The 1999 Mobile Beat DJ Show and Conference, once again at the Tropicana Hotel in Las Vegas, NV, has two special guests set for January. Back for an encore is noted business speaker and writer Bob Popyk, with a follow-up to last year's standing-room-only presentation, called "How To Sell Your Toughest Customers, 90% of The Time!" It's about selling in the real world. If you can't book the gig, nothing else counts!

Our other special guest will be Lynton V. Harris, creative director and executive producer of "Madison SCARE Garden," at New York City's famous Madison Square Garden. This show attracted 70,000 screaming fans in its second season in 1997. Harris began his career as a Mobile DJ in his native Adelaide, Australia. He developed the character "Harry the Bear" 21 years ago, which was his original edge on the competition at that time. A recent graduate of Harvard Business School's Owner/ President's Management Program, Harris will entertain us while he answers the question "What Business Are You In... Disc Jockey or Entertainment?"

Mobile Beat DJ Show & Conference

LAS VEGAS

1 • 9 • 9 • 9

JANUARY 13 • 14 • 15

The '99 show will feature many of the best past and new seminars and workshops, but new ideas are always accepted for consideration. Got one? See page 96!

On Tuesday, January 12, the show office will be open all day to register or pick up your badge early. Get ready for the NIGHT LIFE! Tuesday night's opening welcome reception will feature a chance to kick back before the seminars begin at 10 a.m. Wednesday, January 13. The official kickoff party, "DJ Appreciation Night: The Sequel" on Wednesday night, features special guests from around the world. On Thursday night, January 14, relive the legend... as Mobile Beat attendees have a night at Studio 54 at the adjacent MGM Grand Hotel. This high energy, trend setting nightclub showcases the latest state-of-the-art sound, music and lighting. It's sure to be an exciting night. Please be aware, there is a dress code and the age limit is 21 and over.

For the winter 1999 show, the exhibit area has been moved to the Tropicana Pavilion, allowing almost DOUBLE the floor SPACE of this past year's show. For air discounts call United at 800-521-4014 and refer to group #522XD. Rooms at the Tropicana are at a special show rate of $59 per night (Sun.-Thur.). Call the hotel at 800-634-4000.

Updated information, as it becomes available, can be found at the show Web site: http://www.mobilebeat.com/djshow

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Help save this marriage!

I am writing to you because I was looking through my fiancé's *Mobile Beat Magazine* and I thought of a story idea for you.

My fiancé (Duane) has been DJing for about 13 years. When I met him it wasn't a big deal for him to be gone every weekend and some week nights, but now that we are talking about marriage and starting a family it is hard to stay at home waiting for him and thinking about how much fun he is having while I am stuck at home. It's not like I don't do anything, but I know what goes on at clubs and weddings. These topics come up frequently and I know that there are other DJs (and their girlfriends and/or wives) out there who have this same problem.

I try to be very supportive of DJing, but I just don't see this as a real job. When I think about the future, I can't see my husband leaving every weekend to play music. I know that there is more involved than that, but as a professional business person it is hard to tell my co-workers and peers what my fiancé does for a living. It's just that others don't look at this as a profession.

If you could offer me and others out there some insight about DJing and how it is more of a job than what people think, I would really appreciate it.

Thanks,
Cindi Hunt

Send your comments for Cindi to Feedback, Mobile Beat Magazine, P.O. Box 309, East Rochester, NY 14445

An even better idea

I read the credit card article by Mark Johnson ("Signed & Sealed," issue #47) with great interest. I have been using this method to secure non-refundable deposits for a few years and it works great.

One way to reduce the commission paid to the clearing house is to "secure" the first deposit using a credit card and then get the second deposit by check in the mail. The first deposit is usually 10-20 percent instead of the complete 50 percent deposit.

The trick is to get a credit card deposit large enough to lock in the customer. If it's too small he won't mind forfeiting it if he changes his mind. On a $400 event, an $80 credit card deposit is effective, with the balance of the deposit ($120) arriving in the mail.

This method saves me roughly $25 per month in unnecessary credit card surcharges. I've not had any customers balk with this double deposit method. It's sort of like a lay-away plan.

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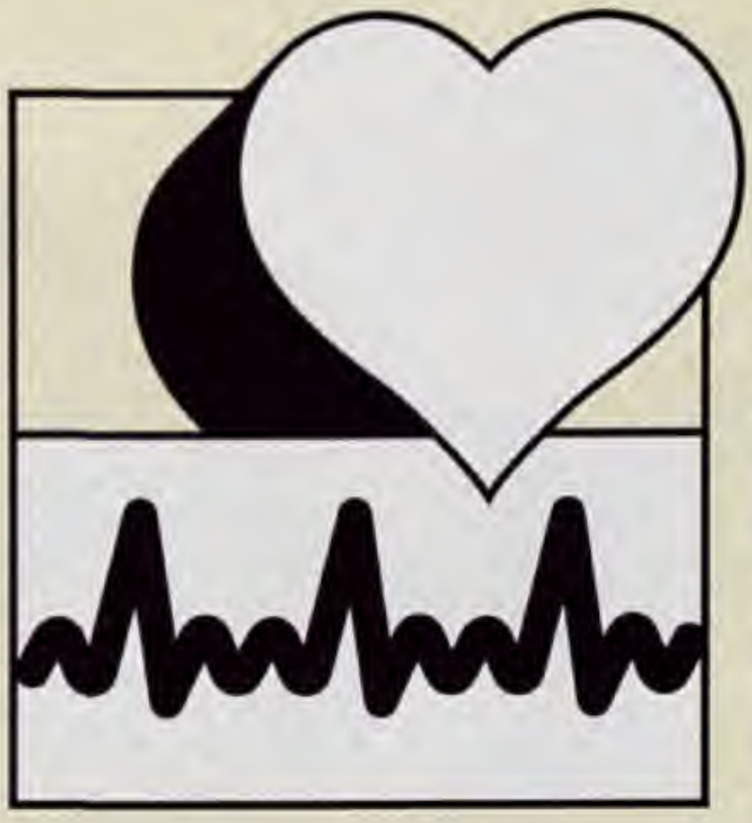

Planning and participating in a wedding reception can be quite taxing. As a wedding DJ, you need to ask yourself how you would react if a guest or member of the bridal family was stricken with a heart attack or stroke during a reception. To address this issue, this year's Business of Brides conference will include courses on first-aid and cardiopulmonary resuscitation (CPR). In addition, certified stress management expert Myrna Ruskin will talk on the topic of stress management, burnout prevention and crisis intervention. The annual conference will be held November 1-3 at the Hyatt Regency in Beaver Creek, Colo. Seminars and workshops will focus on topics such as stress-free marketing, relaxation therapy, and hassle-free accounting. During a hands-on exercise, participants will solve a wedding-related crisis. For more information, contact the Association of Bridal Consultants (860) 355-0464 or e-mail BridalAssn@aol.com.

Gemini Sound Products acquires Ness

Gemini Sound Products has acquired Ness Import Inc., a special effects lighting manufacturer, to add to its own *LyteQuest Pro lighting lineup. Gemini CEO, Artie Cabasso* says, "We are extremely pleased to be adding Ness to our current line. They have great name recognition in the industry and the move allows us to expand our own lighting product line." He went on to say, "Ness and Show Pro will become part of the Gemini family of brand names and we plan on fully supporting these brands in the industry, through advertising and PR."

Gemini has already incorporated the Ness sales, accounting and product development departments, and intends to relocate a number of key Ness employees including Ness CEO, Nahum Meir, to Gemini's 135,000 square foot headquarters in Carteret, N.J. Speaking of Meir, Cabasso said, "Nahum brings with him over 20 years of valuable experience and will help guide Ness and LyteQuest Pro to number one status in the lighting industry just as Gemini has become number one in DJ Audio."

Meir, who will become vice president of the new lighting division said, "It was time to expand the business, and this move gives us tremendous financial support and stability, along with Gemini's expertise in marketing to the industry."

For further information, contact: Gemini Sound Products Corp., 8 Germak Drive, Carteret, NJ 07008; Tel: (800) 476-8633; Fax: (732) 969-9090; E-mail: int-sls@geminidj.com; Web site: http://www.geminidj.com

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Wait... there's more

In last issue's Juice, there was a tip-off on the new Jewelsleeve CD storage system with a note to be sure to check the size of your case as the sleeves may not fit all cases. The company was quick to inform us that they offer a line of custom cases for use with the sleeves. For more information, call (800) 863-3312.

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IT'S HOT

For Those With the Itch to Scratch

Symptoms: uncontrollable urges to spin and scratch; addiction to vinyl. Potential cure: use of the following equipment from Gemini Sound Products. You may find relief from one of two new entry level, belt-drive turntables, the semi-automatic XL-100 or the manual XL-400. Both units feature adjustable pitch control, "feather-like" touch start/stop control, a strobe illuminator, anti-skate adjustment, an S-shaped tone arm, a solenoid electric brake, and a dust cover. The XL-400 also has a target light. Weighing in at 22 pounds, the XL-400 includes a headshell. The XL-100, at 9 pounds, incorporates a headshell and cartridge. MSRP: XL-100 is $139; XL-400 is $229

If you or another family member need more extensive emergency treatment, Gemini's DJ Kit One Starter Package might be just what the doctor ordered. This package includes two XL-100 turntables, a Gemini PMX-7 two-channel scratch mixer, a pair of felt slip mats, and RCA cables to hook up to amplification. An instructional video is also provided, featuring DJ champion Doctor B. He walks you through system setup and the basics of wrist action, crossfading, and scratching. You'll also find a complimentary baseball cap included, to help you along the road to recovery. MSRP: $400

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Takes a Bumpin' and Keeps On Pumpin'

Denon's DN-2000F Mark III dual CD player provides extra protection from dancefloor quakes and other unpredictable impacts that can occur in the vicinity of your setup. This new generation of the DN-2000F is equipped with a 10 second shock-proof digital memory, giving it an extra defense against bumps and other hard vibrations. Bright fluorescent tube displays have replaced the backlit LCD displays of earlier models indicating disc play status, elapsed and remaining time for each CD, and other information. A new 10 segment "countdown" bar graph gives you a visual indication of current position within a playing track. Dual jog/shuttle wheels, similar to those on Denon's DN-2500F, have been added to enable smoother searching/scanning. You can now select single or continuous play and other preset functions with a new selector button. All buttons now have a more responsive "click" feel. The new "Instant Start" feature boasts less than one one-hundredth of a second start time after the play button is pushed. To ensure better safety for the player in the heat of mixing, the Mark III has a quicker tray closing time than previous models, and also allows you to program 10, 30, 60, or 180 second delay times before the tray closes automatically. A fabric gasket surrounds each tray door, guarding the machine's innards from smoke and dust contamination. Finally, a "Sleep" function lets you tell the disc rotation motor to shut down after 10, 20 or 30 minutes of inactivity, effectively prolonging the player's lifespan. Will the Denon DN-2000F Mark III withstand the rumbling of asteroids or huge mutated lizards? It's hard to say. Can it help you create good vibrations on your dancefloor while resisting the inevitable bad ones? Very likely. MSRP: $1,400

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IT'S HOT

A Pattern is Emerging

A new member of American DJ Supply's Commercial Series, the Roto-Gobo, continues the company's pattern of providing a low-cost alternative to intelligent lighting for mobiles on a budget. The compact Roto-Gobo can project and spin geometric shapes and patterns, logos, or any other customized message you want to get across. You can choose from one of nine stock RG Gobo patterns (smaller than standard American DJ gobos), including stars, pinwheels and other shapes. For added interest, the deluxe version Roto-Gobo/OL comes with two patterns that fade and disintegrate into one another. Each unit has full-focusing capability, comes in an extruded aluminum case (including a hanging bracket) and is covered by a one-year limited warranty. You can add various colors to the big picture with optional RG/Dichroic filters that come in red, blue, green, yellow and magenta, or project blue, green, yellow and magenta simultaneously onto a single gobo with the RG/4-Color dichroic filter. The RG/Prism is also available, which splits each gobo into four identical smaller gobos. If you use the RG/Prism along with the RG/4-Color filter you get the four colors on each of the smaller gobos. With dimensions of 6" x 5" x 9" and a weight of only 7 pounds, the Roto-Gobo could be just the small but powerful unit to help your mobile lighting show really take shape. MSRP: Roto-Gobo - $169.95; Roto-Gobo/OL - $179.95; additional stock gobos - $10.99 ea.

American DJ Supply
4295 Charter Street
Los Angeles, CA 90058
Tel: (800) 322-6337 • Fax: (213) 582-2610
Web site: www.americandj.com

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IT'S HOT

Record Breaker

Pioneer's new CDJ-100s, with its unique slide-in, front-loading system, offers DJs an affordable and practical alternative in CDPs. In addition to instant-start operation and fast, three-second disc loading, the player features three built-in effects. A large, fast response time jogwheel allows users to manipulate effects in realtime to create flanger, pitch shifting and frequency kill mix effects. For reliable and dependable disc tracking, the CDJ-100s also offers a unique anti-skip mechanism and oil damped suspension. Add super-fast forward and reverse searching, remote fader start operation and digital outputs and you have Pioneer's latest entry-level addition to its already-impressive CD player lineup. MSRP: $595

Pioneer New Media
2265 E. 220th Street • Long Beach, CA 90810
Tel: (310) 952-2111 • Fax: (310) 952-2990

See the Beat, Be the Beat

The BCM-135 Beatkeeper II from Numark makes it possible to visually mix up to four sources simultaneously. The Beatkeeper II offers a number of features designed to give you accurate, practical information on what your sound sources are doing in reference to each other. The inputs are equipped with auto sensing circuitry, so you can plug in any combination of phono and line level devices. Visual displays include digital BPM counters, as well as tempo difference and beat offset graphic displays to help you track your mix progress. All displays update on every beat. You can interact with the unit via sync lock buttons for accurate tracking, a BPM range button for searching, and beat assist buttons to lock to the correct beat. All are contained in a single rack space. MSRP: $499

Numark Industries
11 Helmsman Road
North Kingstown, RI 02852
Tel: (401) 295-9000 • Fax: (401) 295-5200
Web site: http://www.numark.com

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IT'S HOT

A Brave New World?

On the verge of the new millennium, Yorkville Sound has created a new breed of powered mixer–the first one designed specifically for Mobile DJs and KJs. The new DJM806 powered DJ mixer contains features which make it a serious consideration if you want to economize on equipment, space, and setup time. It has enough power to drive a professional system, at 800W (400W per channel at 4 ohms or 240W per channel at 8 ohms). It also features replaceable long-throw crossfaders for mains (channels 1 and 2) and headphones. A high-output headphone circuit is provided. The unit's six input channels give you a choice of three mic inputs with XLR and 1/4" combo jacks, and three stereo RCA inputs that are switchable for line or phono operation. Each channel has a cue switch with LED. The DJM806 also lets you spawn your own new species of sound with three-band

channel EQs, a seven-band EQ for the mains or two other separate zones, and access to 255 16-bit digital effects. Other features include Yorkville's Silentfan™ cooling system and a toroidal power supply. The unit weighs 38 pounds and measures 19" x 18" x 5.5". It carries Yorkville's two-year, "even if you break it warranty" (U.S. and Canada). This audio mutation may be what you need to thrive at the dawn of a new era. MSRP: $1,449

Yorkville Sound Inc.
4625 Witmer Industrial Estate, Niagara Falls, NY 14305-1390
Tel: (716) 297-2920 • Fax: (716) 297-3689
Web site: http://www.yorkville.com • e-mail: yssales@yorkville.com

Yorkville Sound Ltd.
550 Granite Court, Pickering, Ontario, Canada L1W 3Y8
Tel: (905) 837-8481 • Fax: (905) 839-5776

IT'S HOT

Mini Creature Feature

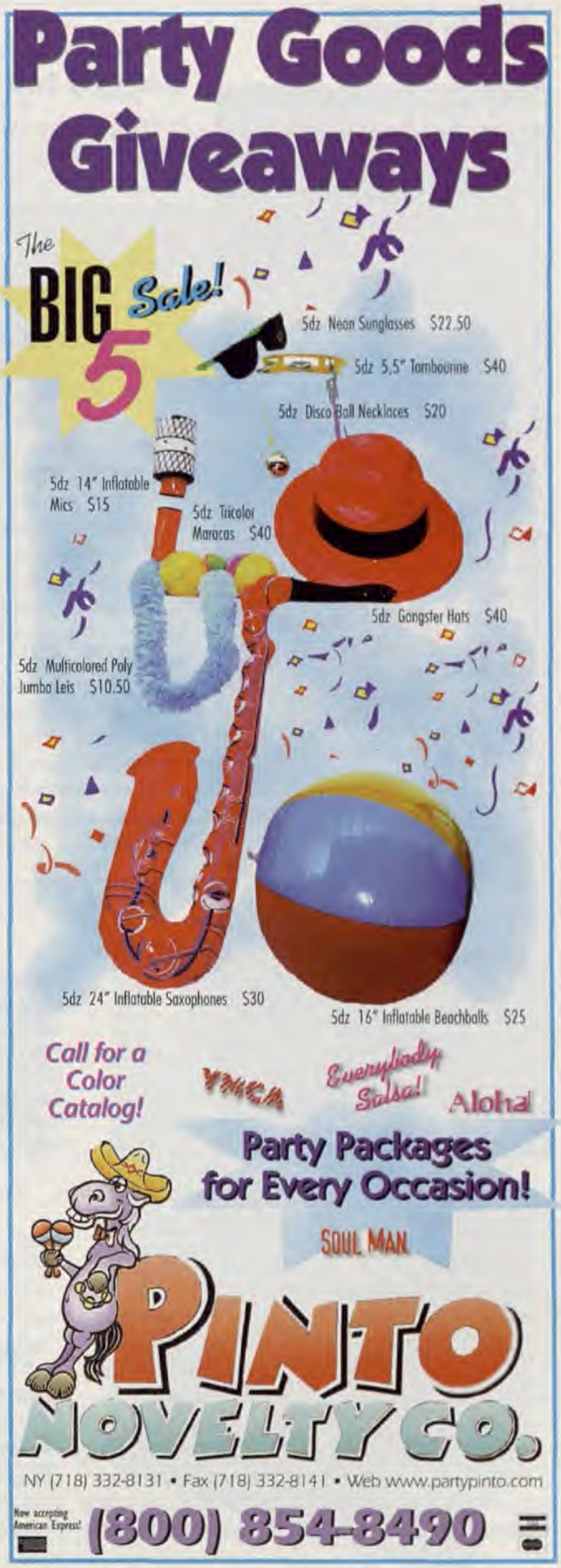
It's not gargantuan, like a recent screen monster remake, but the Baby Dragon Mini Fogger from LyteQuest Pro could help you create a killer atmosphere at your next gig or party. This low profile unit has a 700W heat exchanger which produces an extra dense fog at a safe, lower temperature. It lets you crank out the murk at 2,300 cubic feet per minute. The small beast includes a 32-foot remote controller, 1.06 quart internal fluid tank and a hanging bracket. It carries a one-year limited warranty. A 230V model is also available. MSRP: $119

Gemini Sound Products Corp.
8 Germak Drive, Carteret, NJ 07008
Tel: (800) 476-8633 / (732) 802-6004
Fax: (732) 969-9090
Web site: http://www.geminidj.com
e-mail: int-sls@geminidj.com

Move, or the Yoke Will Be On You

Small and light enough for mobile use, this new addition to the Techni-Scan line puts a serious set of features at your disposal. The Tracker projects 18 gobos, 16 of which are replaceable, with one open and one small aperture (a fixed gobo wheel is also available). It generates 19 dichroic colors, on which you can use a variety of effects. It can achieve a full 410º pan and 270º tilt. It weighs only 28 pounds and has two handles. It's made of non-corrosive aluminum extrusions and plates. An internal mic makes either master or slave operation possible. An Osram HTI 152 150W HID lamp is used, averaging 2,000 hours of life. Finally, the Tracker draws less than 3 amps, is made in the USA and carries a one-year warranty. MSRP: $1,537 (w/ replaceable gobos); $1,452 (w/ fixed gobo wheel)

Techni-Lux, Inc.
10779 Satellite Boulevard, Orlando, FL 32837
Tel: (407) 857-8770 • Fax: (407) 857-8771



IT'S HOT

Master of Your Domain

You can stake your claim to a piece of the vinyl world with the help of the Discmaster integrated headshell DJ cartridge from Stanton. This heavy-duty unit is specially designed for the rigorous back-cueing and scratching demanded of you as a competitive DJ. Its plug-in design eliminates the need for screws, nuts and exposed wires. Along with reliability under combat conditions, the Discmaster also boasts high output (5.0 mV), exemplary bass performance, and a price to make even the troops in the trenches smile. It contains a spherical, super high polish stylus, which can take 2 to 5 grams of tracking force. The Discmaster promises a frequency response of 20 to 17 kHz, channel balance within 2 dB and channel separation of 28 dB at kHz. DC resistance is rated at 880 ohms nominal and inductance at 660 mHz nominal. The cartridge weighs 19 grams. In your quest for vinyl domination, the Discmaster could prove to be an integral weapon in your arsenal. MSRP: $89.95

Stanton
101 Sunnyside Boulevard
Plainview, NY 11803
Tel: (516) 349-0235
Fax: (516) 349-0230
Web site:
www.stantonmagnetics.com

A Speaker for the Rugged Individualist

D.A.S. Audio introduces a self-powered speaker that may have just the right mix of toughness and precision you've been seeking for your mobile setup, especially if you need to reduce the size of your system. The DS-15A active power loudspeaker is a bi-amped, two-way system, with a 150W amp for the low frequency transducer and a 50W amp for the high frequency driver. Each amplifier is equipped with overvoltage, undervoltage and overload protection to ensure low distortion levels and high end sound quality. The proprietary low end transducer has a high pressure injection molded aluminum chassis to minimize magnetic dispersion. Composite fibers and resins provide extra cone rigidity and moisture resistance. The DS-15A's full compression driver incorporates edgewood copper-clad aluminum coils spun onto high temperature Kapton formers, with the coil assembly bonded to a pure titanium diaphragm. The horn is a constant directivity design to give uniform coverage and low distortion. All of this is put together with high-precision

surface mount technology. You can mount the DS-15A on a tripod for mobile use, use it as a horizontal floor monitor, or fasten it to wall or ceiling. It comes in either black or white. MSRP: $979

D.A.S. Audio/USA
1 Enterprise Drive
P.O. Box 987, Old Lyme, CT 06371
Tel: (860) 434-9190
Fax: (860) 434-1759

Expand Your Horizons

Do you need a way to compress your whole system into less space so you can take it further away from home base? A versatile, lightweight answer to this may be Wright Bros. Sound's new EQX 1580 Powered Loudspeaker. It's a two-way 15" system that packs 150W of power into a 42-pound package, measuring 24.5" x 19.5" x 16.5". Wright Bros. Sound's proprietary Camberlite™ cabinet technology makes this light-weight, but durable and acoustically accurate, system possible. The EQX 1580 includes mic and line inputs, line level output, bass/treble and volume controls, and a detachable power cord. You may find this unit useful as a way to extend the reach of your system (i.e. for outdoor events) or to cut back on equipment by running directly from your mixer or EQ. Other features include a 90° x 40° exponential horn, mounting points for flying hardware, a molded-in 1.5" stand-mount socket, and a carrying handle. With this latest powered speaker from Wright Bros. Sound, you can expand your performance horizons by consolidating your audio hardware. MSRP: $649

Wright Bros. Sound
RR 2 Box 3000
Manchester Center, VT 05255
Tel: (888) WBSOUND /
(802) 362-5808
Fax: (802) 362-5809
Web site:
http://www.wbsound.com

IT'S HOT

Creating a New Balance of Power

QSC Audio has topped off their PowerLight Series with a very high powered amplifier for your really big shows. The PowerLight 9.0 PFC promises consistent performance despite the uncertain states of power supplies you may encounter. The unit delivers 1800W per channel at 8 ohms, 3200W per channel at 4 ohms, and 4500W per channel at 2 ohms. The amp utilizes Power Factor Correction (PFC) technology to eliminate the poor power factor and low efficiency of traditional mega-power amps. PFC solves the problem of sagging AC voltage from unregulated power supplies by lowering peak AC current requirements as much as 40 percent, thus reducing strain on power distribution. The PowerLight 9.0 PFC also features line and load regulation, true soft start, automatic AC-over-voltage protection, and a frequency-invariant design that operates on any incoming AC frequency.
QSC has combined large-die, N-channel MOSFETs and a four-tiered DC supply to create an extremely efficient output circuit with very low distortion and noise. Special high-output speaker terminals and Neutrik Speakons are both provided. Other features include: a data port for monitoring activity, flow-through cooling with variable-speed fans, and standby mode. The PowerLight 9.0 PFC is ready to take on the "powers that be" in your world of sound.
MSRP: $6,998

QSC Audio
1675 MacArthur
Costa Mesa, CA 92626
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A Sure Bet!

Crown ups the ante and lowers the price.

Crown CE2000

BY JIM KERINS

Was that a quick summer or what? Here in western New York, summertime is very beautiful… and very short. But as I think back on those sunny, 85 degree days with humidity so thick you didn't need to take a shower to get a bath (at least I didn't), my mind drifts to visions of white sand beaches, clear blue water, chocolate milk shakes, and tricked out muscle cars with big motors. Speaking of big motors, I am snapped out of my daydream with the realization that this is the week I get to review Crown's new amplifier—the CE2000.

Tonight is the night of the "after-prom" drug- and alcohol-free party at a local high school. On my way to the party I stop at Mobile Beat's expansive world headquarters to pick up the amp. With someone else's expensive high-tech electronics, I head off, with a devious smile, to see what this baby will do.

Now it's 2 a.m. and I'm about to begin. That's right, it's an after-prom party, which means from 2 a.m. until 6 a.m. (You know that's gonna cost them plenty extra.) Here's the scene: From a school of 600 graduates they could only get 70 kids to attend. I guess the words "alcohol- and drug-free" aren't big crowd drawers for most students. I start spinning my usual mix of teenage-friendly tunes. Looking around, I see about five students and 40 chaperone/soccer moms. This over-budgeted party also features the following highlights: fortune telling, a live disco show, wax hands (what the hell are those about?), too much food and way too many door prizes. The most amazing part is that I'm set up right in the middle of their bogus casino.

I find it intriguing that our school system, in its infinite wisdom to curb one social problem, figures that by introducing the students to gambling it will somehow create better citizens. Did the kids win any prizes with their Monopoly money? They sure did. There were three color TVs, two VCRs and a host of other expensive goodies. Boy, things have sure changed since I left the farm. However, you didn't buy this magazine to get my social insight. You want to hear about big amplifiers.

But seriously folks

If you've never heard of Crown amplifiers, perhaps you live under a rock. Crown has been in the professional electronics business for decades and has built a reputation as a leader in amplifier technology. Their product line spans from super clean, high-fidelity studio amps, on up to the acclaimed K series and hits the heights at a real manly micro-tech 5,000 watt Earth Shaker amp. Many professional arena concert tours use Crown exclusively. Artists such as Garth Brooks, Elton John, and Billy Joel (perhaps you've heard of them) all use Crown. Until now, owning a Crown may have been out of the reach of most DJs. The CE series, however, packs all of its famous Crown reliability, great sound, high power and most useful features in a unit that should serve you for years to come, and yet won't break the bank.

Tonight I'm using my standard DJ setup. Most important to tonight's review are my Bag End speakers, loaded with 15-inch woofers and titanium horn drivers and rated at 400 watts of continuous power. The system is being run in stereo, the way most

Crown International Inc.
1718 Mishawaka Road
Elkhart, IN 46517
Tel: (800) 342-6939
Fax: (800) 294-4094
Web site:
www.crownaudio.com

CE2000 Amplifier Specs

THD:	±.5%
RPC:	975W/2Ω
	660W/4Ω
	400w/8Ω

MSRP: $1,000

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Bellari

RP562 Stereo Tube Sonic Exciter

The RP562 takes the SCE process of an RP262 to a new level - tube based processing. The RP562 can be pushed slightly harder to provide a warmer, more natural sound without compromising sonic quality.

FOR MORE INFO
CONTACT ROLLS

5143 South Main Street
Salt Lake City,UT 84107
(801) 263-9053 • FAX (801) 263-9068
email: rollsrfx@rolls.com
web: www.rolls.com

Bring your sound to life!

DJs run their systems, which simply means I have a left and right speaker (one speaker for each amplifier channel). I am running an 8 ohm load and that, my friends, is a really important spec when comparing amplifiers. Some less reputable companies may try and confuse you by rating their power at 4 ohms per channel, which is really two speakers hooked together (in parallel) on the same amplifier channel, and who does that?

How does Crown rate their amplifiers? Very conservatively. The CE2000 is rated at 400 watts per channel at 8 ohms with 0.5 percent distortion. This is a tremendous amount of power to deliver with such negligible amounts of distortion for an amplifier in this price range. Distortion of 0.5 percent is barely perceptible. Anything over 1 percent at rated power starts to become noticeable to the listener and potentially damaging to your speakers. For a real mind and speaker blowing experience, look what happens when you set the amplifier in bridge mono mode. Like magic, it produces 1,320 watts at 8 ohms and a bowel shaking 1,950 watts at 4 ohms. Honey, I think the electric bill just went up.

If you've never heard of Crown amplifiers, perhaps you live under a rock. Crown has been in the professional electronics business for decades and has built a reputation as a leader in amplifier technology.

The Crown amplifier was easily connected to my system via the new hybrid input jacks. Each input jack accepts either a quarter inch cord or an XLR cable. Connecting the system to the speakers is easily accomplished by using cables that terminate with Neutrik Speakon connectors. Crown has chosen to use only this type of speaker connector due to current European regulations and probably future U.S. regulations. Although this new type of connector may seem a little scary (change is always scary), it is a far superior electrical connection that stays secure with a simple twist locking mechanism. The amplifier is all metal construction consuming three rack spaces and weighing in at 40.3 pounds. Adorning the face plate are really nifty black, red and white graphics. Controls include the power switch, reset switch and

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detented volume knob. Front lights include (I love lights) *power, clip, signal and fault.*

Back to the gig

The teenagers are now too busy fine-tuning their gambling techniques to appreciate my new toy. Undaunted, I soldier on, playing the latest cool songs by Scoop, Puffy, Fastball, yada, yada, yada. During a particular remix version of some hip-hop tune, I take a moment to go out front and assess the sound of the new amplifier. The music has a very natural sound quality. It also seems to be uncolored by any amplifier bias, which is a good thing. The vocals are clear and concise. The high-end is well-defined and the whole sound spectrum is uniformly represented. Because I don't own this amplifier, I crank the volume way up to see how loud it can get before the clip lights come on. At this point in the evening (dawn), I nearly forget about the lame party as I am on the dancefloor grooving. I am thoroughly impressed with the big sound and tons of tight bass.

Just then the roulette dealer taps me on the shoulder, very upset that most of the gaming chips have vibrated onto the floor. I quickly apologize (not) and inform him that I am assessing the maximum dynamic performance of an acoustical mechanical device driven by a shiny new toy and, surprisingly, the clip lights never illuminated. He replys, "Very well, carry on."

When you make a major investment in your sound system, you want to be sure that it's going to last. So, I did the work for you and called the factory to check out their three-year, no-fault warranty. I called Crown's 800 number and in less than 2 minutes I was talking to a real person. So far so good. I asked the customer rep what exactly does no-fault mean? He explained that no-fault means it doesn't matter what happens to it. Even if a lightning bolt strikes the building and fries the snot out of it or someone pours beer into it (isn't that alcohol abuse?) or perhaps it falls out of the back of your van while you're cruising down the highway, the folks at Crown will send you a new amp.

So what did we learn today kids? Yes, Virginia, you can have an ultra high-tech amp with a No. 1 name brand on it to impress friends, annoy neighbors and potentially wow young starlets with your savvy, worldly grasp of the latest cutting-edge technology. Well, anyway, one of these new Crowns may just find its way into that empty space in my rack. I sure hope the folks at *Mobile Beat* are listening cause, I really, really want one.

For questions, comments, or mindless technical chatter e-mail me at jamsound@aol.com

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Is This THING On?

BY ROBERT A. LINDQUIST

Audio-Technica 900 Series

SELECTING A WIRELESS SYSTEM THAT WON'T CAUSE YOU HISSY PFFFFTS.

Whether it be comedic patter, teaching a dance step or a bride and groom's grand introduction, how your voice carries to the crowd is critical. Regardless how glib, clever or entertaining your remarks may be, they are of no value if they don't cut through the room noise. The best way to make sure all your vocals slice cleanly through clutter is with a high quality, carefully equalized *wired* microphone. But what fun is that? Wireless is where it's at. When you lose the cord you become free to step from the shadows to center stage. Even if you'd rather run the show from behind your console, a wireless mic affords you another opportunity to clean up your work area.

Wireless mics are also handy tools for keeping the customer satisfied. Consider how frequently the need arises to mic a best man, bride's dad or special guest who would otherwise need to shout above the crowd, most likely in vain.

On the air

Driven by the needs of lavish Broadway shows and budgets of megalomaniacal concert tours, wireless technology has been advancing at a rapid rate. In similar fashion, the usage rate of wireless devices from Mr. Telephone to Mr. Microphone has also grown. Because all wireless products work on the same principle, the more informed you are, the more likely you are to get the right mic for your needs.

American DJ HH-100 Handheld and WR-100 receiver

Wireless microphone systems are made up of three parts: the transducer (or microphone), the transmitter, and the receiver. Operating much like a mini-broadcast station, the transmitter takes the audio signal from the mic and converts it into a frequency modulated (FM) carrier signal. This signal is then broadcast through the air and picked up by the receiver. The receiver converts it back into useful audio. This signal is then fed to the input of your mixer.

VHF Frequency Chart

TV Channel	Frequency
1	174.60MHz
2	177.60MHz
3	180.60MHz
4	186.60MHz
5	192.60MHz
6	198.60MHz
7	201.60MHz
8	204.60MHz

In the past, most professional wireless systems operated in the same VHF broadcast bands (150-216 MHz) as VHF television stations. Primarily, this range is reserved for use by licensed broadcasters so the FCC does not assign adjacent channels (for example: If channel four is assigned, channels three and five are not). As a result, all was well as long as the wireless system you selected didn't operate on the same frequency as a local VHF TV station (cable doesn't count). Unfortunately, the number of channels in the available VHF range is limited. With more and more wireless devices in operation, the chance that you might encounter interference from another source, or actually be on the same channel as another DJ in the same hall, is a strong possibility.

Azden 311DR VHF receiver

The new frontier

The newest range of frequencies for use by wireless systems is the mid UHF band from 470MHz to 806MHz. The range makes up the balance of the television band, and the same restrictions to adjacent channel operation apply. The first advantage is the width of this band: 336MHz versus 42 for VHF. In addition, the FCC and its Canadian counterpart, the DOC, allow wider transmission bandwidth and greater output power. The end result is better audio quality, greater range, and far less congestion than with VHF.

While freedom is a big selling point for wireless, it's certainly not the only thing to consider. Sound, obviously, is a priority. For typical DJ/KJ work, a microphone with good linearity from 80Hz to 15kHz (or better), and ample headroom is recommended. Replacing a good quality corded mic with a cheapo wireless wonder doesn't make a whole lot of sense. If you are adding a wireless unit to your system, go for quality. Choose a mic that's transparent in use. A noisy mic that clicks or pops every time you switch it on or off is a true annoyance to your audience.

Another thing that rubs a party crowd the wrong way is a mic that cuts in and out... pffffftt–pffffftt-pffffftt. Technically speaking, this is the result of phase cancellation or "multipath," a phenomenon where a direct signal and slightly delayed reflected signal cancel each other out. The effect can be minimized by using a diversity receiver. Diversity systems utilize multiple antennas (but not necessarily multiple receivers) and intelligence for determining and selecting the stronger and cleaner signal. While nondiversity systems work well for many applications, most Mobile DJs using wireless have found that a diversity system offers greater immunity to cut-outs.

On the range

Other important points to consider are range and battery life. Range is a simple expression, in feet, of how far you can wander from the receiver and still come through loud and clear without cut-outs. For normal DJ/KJ use, 500 feet is typical and effective. Battery life is a specification of how long you can use the mic without having to change the battery. Expressed in terms of hours, battery life can vary from less than three hours to more than 40 hours, depending on the mic and type of battery required. Twelve to 16 hours is typical battery life so, unless you accidentally leave the mic on for a long period of time, a battery should last four to six jobs.

A common feature on better mics is an LED that indicates battery condition. There are few things as embarrassing as a wireless that starts to fade during your first dance

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introductions, so it's only common sense to always keep a fresh battery handy. Another thing to consider is how fast you can change the battery. Some mics mount the battery behind a sliding door. With others, the bottom of the microphone comes off and the battery drops in. Either system is acceptable, unless you can't get the darn thing apart to drop in a fresh battery.

Finally, an automatic muting circuit, which cuts the signal if you walk out of range, is a must. Without it, you subject the crowd to loud bursts of static or white noise.

Talk may be cheap, but when you're in the spotlight introducing a bride and groom's first dance, your words are precious. Nothing says "unprofessional" more than a DJ whose words are lost to a muffled malfunctioning microphone. While wireless mics offer freedom and style, your first priority needs to be a high-quality wired mic. This is not to say wireless mics are anything less than reliable. Quite the contrary. Yet even with extended battery life and more open frequency ranges, there are times and places where the best mic for the job is the one with the wire.

Testing, one, two

The four VHF models we compared include: American DJ's WR-100, Azden's 311 from the Performance Series, the AWR 6012 from Audio 2000's (H&F Technologies) and The Headset from Shure Bros. The American DJ entry came with a single handheld mic while the Shure, as the name implies, was strictly a headset mount. Azden's 311 came with handheld, headset and a transmitter device for converting any standard corded mic to wireless (see "Cut the cord"). The Audio 2000's was a two-channel system with two handhelds and a headset. All were diversity systems except the Audio 2000's. While a range of 200 feet is adequate for most jobs, we tested these mics on a 300-foot line-of-site, outdoor range and in simulated typical indoor room-to-room environment.

American DJ WR-100

What impressed us most about this model was the size, weight, balance and feel of the mic. It has a silky matte finish that is nearly impossible to drop. A threaded cap opens easily for battery replacement. The rackmountable receiver has balanced and unbalanced XLR outputs.

Sound quality was very good and we had no problems with reception anywhere in our 300-foot test area. The manufacturer claims an effective range of 500 feet, however, we did not test that extreme. A lavalier with belt pack (WR-100BP) is available. The WR-100, with either the handheld or lavalier, retails for $600.

Audio 2000's AWR6012

Looking like a diversity system, the AWR6012 is actually two non-diversity systems with two microphones operating on different frequencies, in one case. Along with two handheld microphones, the company also supplied us with a wireless headset mic. In our tests we found the sound quality of all the units quite acceptable. The headset can be fit comfortably. The dynamic handheld units (AWX604) are larger than the others and, in comparison, a bit bulky. The manufacturer claims a range of 99 feet, however, we experienced no static or break up until just passing over the 200-foot mark. A nice feature of Audio 2000's beltpack is the positive plug connector. The headset mini-plug is threaded and must be screwed in to work properly. The chance of an accidental disconnection has been eliminated. This retails for $512.

Azden Performance Series

This series is designed to give you virtually all the wireless options you could ever want. Four different receivers are offered from the budget priced 211 non-diversity VHF to the 411UDR 63 channel UHF diversity. All are table top units with rackmount kits available.

The 31HT handheld mic supplied with the mid-line 311 DR receiver uses a 1.5 volt AA battery, as opposed to the boxy 9-volt batteries in most wireless handhelds. The advantage of this type of power source is that it allows for the mic to have the familiar ice cream cone shape of a standard corded mic. The disadvantage appears to be a slight reduction in range and battery life. The 31HT is a good sounding, unidirectional dynamic with an attractive finish and comfortable feel.

The 31LT headset mic with a 9 volt belt transmitter is a lightweight, wire-loop, over the head design. It took a little time to position the unit comfortably (especially for eyeglass wearers), but once adjusted, you hardly know it's there. The omnidirectional electret mic has good pickup, but needs to be adjusted carefully to minimize breath noise. The receiver is mounted in a compact and very durable metal case, a definite plus. Balanced and unbalanced outputs are provided.

Beamers

A third option in wireless mics is infrared. Like a TV remote control, the signal is carried via an invisible infrared beam to the receiver. Because all UHF/VHF interference is eliminated, the sound is clear and pure. The disadvantage is that the infrared signal beam needs a clear shot to the receiver. Systems such as the IRM-2 infrared microphone system from Next! offer a secondary receiver as an option to minimize break up. The best applications for infrared, however, are short-throws, such as karaoke, where the possibility of something (or someone) interrupting the signal path is minimal.

Cut the cord

Any professional microphone can be made wireless with the addition of a transmitter and receiver. We tested the WXT from Azden with an APM 175 from Audio 2000's. First we tried the mic with its supplied cord, and then with Azden's transmitter. Sound quality was, for practical purposes, even. The amplification and limiting circuitry in the Azden receiver gave the wireless a boost in gain. How did it stack up against a purpose-built handheld? The mic that came with the system had a little better range, was less prone to cut-outs, but the WXT adapter certainly was more than adequate for typical DJ applications. It retails for $205.

A similar device, the 206 Poly 8 from BST works with the company's 206 wireless receiver. A handheld (206 Handy) and headset (206 headset) are also available.

Battery life for both transmitters is rated at 8 to 10 hours. Reception was clear and static-free up to 200 feet. A little breakup occurred between the 200 and 300 foot working range. The 311DR diversity VHF receiver retails for $280; the 31LT bodypack transmitter with HS-9 headset mic is $155; and the 31HT handheld is $185.

Shure headset

There is a certain comfortable familiarity that comes with the name Shure. It starts with the professional presentation of the packaging, jumps to the clarity and detail of the owner's manual, and finally translates to the product itself. Features of this system include a close-talking, cardioid (unidirectional) headworn mic and receiver with MARCAD (MAximum Ratio Combining Audio Diversity) circuitry. The mic has excellent pickup and sound quality, yet effectively rejects wind and breath. Response was uniform throughout the 50 to 15kHz range.

The head-worn mic mount was also the most comfortable of the group. It fits behind the head much like a backward pair of eye glasses. A modified Croakies™ elastic headband is easy to adjust and comfortable. The belt pack transmitter will operate up to 20 hours with a 9-volt Duracell alkaline battery (believe it or not, it's included!) and up to 43 hours with a 9-volt Ultralife. The lightweight and ultra-compact receiver has balanced and unbalanced outputs. Also supplied are a vinyl carrying bag, adhesive rubber feet and Velcro mounts for easy mounting on a rack tray or in a case. Walking through our 300-foot circle, the headset performed as specified with no substantial static or breakup. The Shure microphone retails for $480.

Others to consider:

Gemini 220

Gemini's 220 two-channel wireless receiver is available with two handhelds or a handheld and headset mic. Each mic in the nondiversity system operates on its own separate VHF channel. The system features dual volume controls, auto mute circuitry and adjustable output level. Prices (advertised) range from $350 to $369 depending on configuration.

Numark WS Series

Numark's WS-111/WS-121 tabletop wireless mic systems and the WS-212/WS-221 rackmountable wireless mic systems have many features in common. All the units have front panel gain controls with signal strength displays for each mic, three-way on/mute/off switches, and use quartz crystal oscillators to ensure signal stability and resistance to interference. They are all nondiversity systems and are available in multiple frequencies. The tabletop models, the WS-111 (1 mic) and WS-121 (2 mics), have telescoping antennae, while the rackmountable WS-212 (1 mic) and WS-221 (2 mics) feature removable, magnetically mountable antennae. The WS-111 retails at $195, WS-121 at $370, the WS-212 at $370, and the WS-221 at $420.

PRODUCT/INFORMATION SOURCES FOR THIS COMPARISON

American DJ Supply
4295 Charter Street
Los Angeles, CA 90058
Tel: (800) 322-6337
www.americandj.com

Audio 2000's
H&F Technologies
650 Flinn Avenue, Ste. 4
Moorpark, CA 93021
Tel: (800) 661-8069 / (805) 523-2759

Azden
147 New Hyde Park Road
Franklin Square, NY 11010
Tel: (516) 328-7500
www.azdencorp.com

BST America
1301 Waters Ridge Drive
Lewisville, TX 75057
Tel: (888) BST-0014
www.bstsound.com

Gemini Sound Products Corp.
8 Germak Drive
Carteret, NJ 07008
Tel: (800) 476-8633 / (732) 802-6004
www.geminidj.com

Next! / Tracoman Inc.
2821 Evans Street
Hollywood, FL 33020
Tel: (954) 929-8999
www.tracoman.co

Numark Industries
11 Helmsman Road
North Kingstown, RI 02852
Tel: (401) 295-9000
www.numark.com

Shure Brothers, Inc.
222 Hartley Avenue
Evanston, IL 60202-3696
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www.shure.com

Where to browse:
Additional technical information on wireless microphone systems can be found at the Shure Brothers Web site and at the Telex Web site: www.telex.com

BY GEORGE MOHR

Express Yourself

WELCOME TO THE WONDERFUL WORLD OF LIVE REMIXING.

Just as musicians express themselves through their instruments, DJs express themselves through the music they play and how they present it. For some DJs, the turntable is a musical instrument which, with scratching and cutting effects, is used to create a totally unique sound.

When CD players were first released, they were thought of as anything but instruments. They didn't even have pitch controls. That's the past! Today CD players not only have pitch controls but also onboard sampling, looping and more. Add drum machines, sound modules and computers and you have the ability to create a remix, LIVE!

Let me explain

Here's what you are going to run into when you are out shopping for items such as effect laden CD players, samplers, isolators, reverb/effect boxes, special mixers, or even the traditional turntable.

LOOP: This is a feature present on most effect CD players and samplers. Looping allows you to select a start point and an end point and have the section in between play over and over again. A true loop would allow you to seamlessly enter the loop, play the loop, and seamlessly exit the loop on the fly. Be careful of some of the lower priced units. They don't have a "seamless" loop. There's a hole between the enter and exit point which renders them unsuitable for live remix work. What can you use a loop for? Well, let's say you have a great bass line which you would like to lay over a vocal track, but it's too short. If you loop the rhythm track to play over and over, it will give you all the time you need to do your overlay.

SAMPLE: This feature (which is also available on mixers and stand-alone units) allows you to "capture" or record a section of music or voice and play it back at will just like a tape recorder. The difference is that the sample is digitally recorded. The advantage is that it's instant playback... you hit the PLAY button and the sample is there; you hit it again and it stops. Most samplers have a "stutter" effect which allows you to repetitively hit the button for that "Every-Every-Everybody-Everybody Dance Now" effect. The main disadvantage of a sampler is its sound quality and record time. The sound you record is stored on a computer chip and, like on your computer, the memory runs out. How much memory a sampler has determines its recording time as well as its sound quality. The sound can range from CD player quality to worse than a bad telephone. You don't need a full blown high end sampler if you are going to play live for your friends at a backyard party. However, if you are committed to having the best quality sound, get a sampler that has a rate of at least 44.1K (CD quality) with at least 16-bits.

ISOLATOR: Now available on a variety of mixers, an isolator (a.k.a. "Kill Switch" or "Kills") is an enhanced bass and treble control (or equalizer). The difference is in the "cut" or –dB setting of the control. Instead of the normal +12 and -12, an isolation control will be labeled something on the order of +12 and –20 or +6 and –36. The key here is the negative value. At that low of a cut (below –20db) the signal is totally removed from the output at its frequency. This opens the door to many new possibilities in remixing. Now you can remove a portion of the music totally and overlay in another piece of music. For example: Say you have two pieces of music, both complete. You want the bass line from the first record, but the vocals from the other. Simple. You just dial the highs out on

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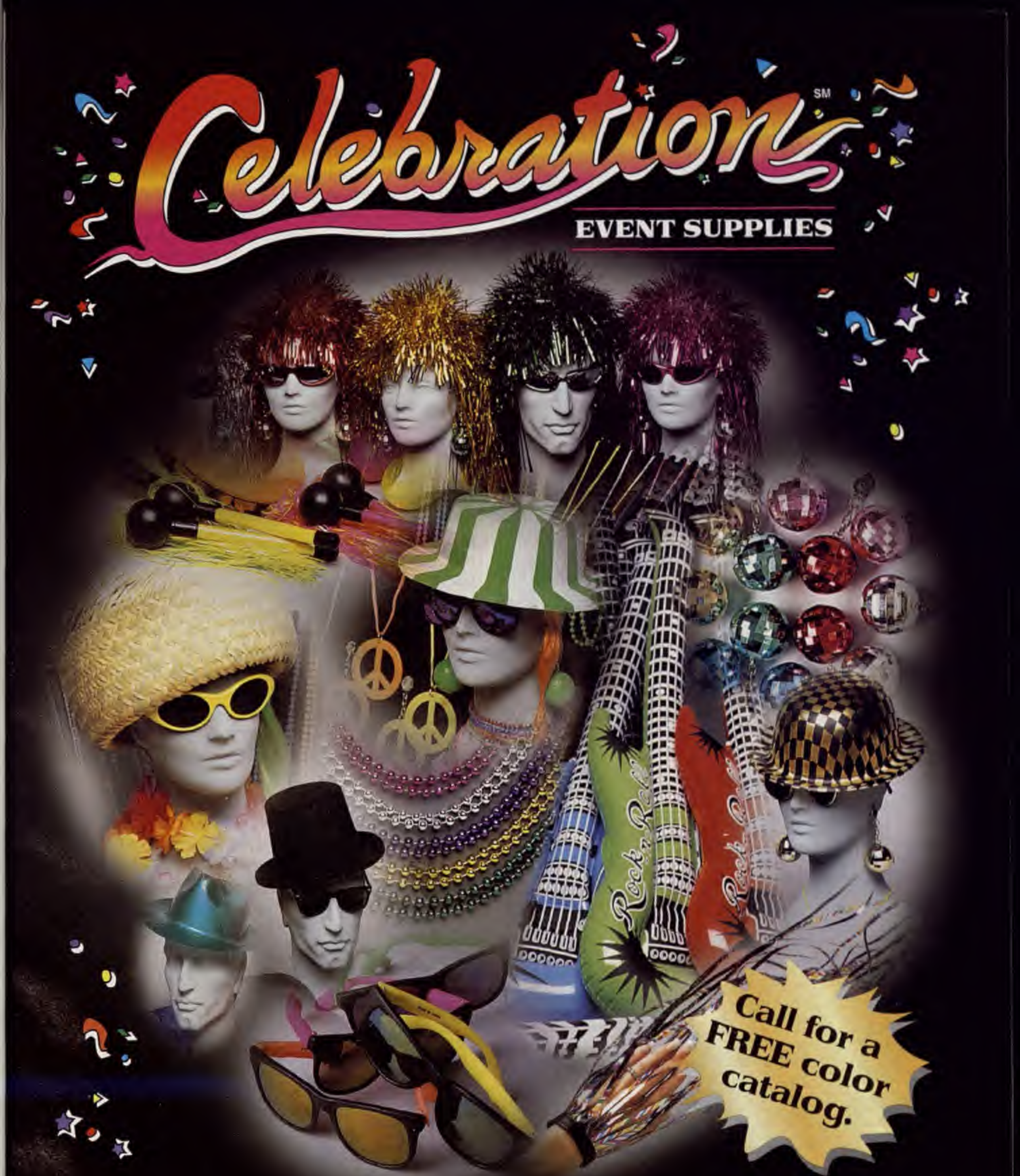

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TECH TALK

the first record and dial up the bass. On the second record you do the opposite: Dial up the highs and dial down the base. Now mix the two together and viola! A new track is created. An isolator can exist as a group of switches in a bank instead of as a set of tone controls but, the tone controls are more flexible. On the other hand, for the person who likes to snap the bass and/or highs in and out (transforming), the switches may be better.

REVERB/EFFECT BOX: This old standby can open the door to quite a few special effects when used properly. When purchasing a unit, get a good multi-effect model that offers the traditional echo and reverb, as well as digital delays, flangers, doublers, wah wah, and other effects you normally hear on musical instruments. The better units (above $300) will allow you to use more than one effect at a time. An effects box could also be a unit that allows you to play back a preset "sound" at the touch of a button. These boxes are usually very basic. The sounds range from machine guns, to lasers, to emergency vehicles, all the way to drums and various bodily functions (I once saw a mixer that had a button labeled "gas").

Effect laden CD players

Three units that come to mind are the Denon DN2500F and Pioneer's CDJ-500II and CDJ-700. These CD players offer unique features that allow you to create your own special mix. The Denon DN2500F offers both the sampler and the loop feature. It has a very realistic "break" effect that gives you the feeling of stopping a turntable. Also, it allows you to store track number, minutes, seconds, and frames of a particular cut in memory. This allows you to skip over that nasty intro and get right to the music!

The Pioneer offers the loop feature as well, and the extra large jog dial functions as a pitch bender that helps you keep your music in line. (The Denon offers pitch bend, but not on the jog dial.) Both CD player manufacturers offer something called "master tempo." This allows you to raise and lower the speed of your song without affecting the pitch of the vocals.

One noted feature the Denon has is that you can also do the reverse... raise and lower the pitch while keeping the speed the same. This is a good feature for karaoke. The Pioneer doesn't have a sampler per sé, but it does have an "audition" mode, in which the cue button can behave like a sampler. The advantage: no set sample time restriction. The disadvantage: it is a bit slower than a true sampler. Also, the disc has to be in the unit as it plays. The Denon, on the other hand, has a true sampler and you can remove the disc and still play the sample.

TT Tech update

Turntable technology has changed a bit over the years.

Vestax has released a very special turntable that caters to the live remixer. It's called the dX3 and offers a host of features. The most pronounced is that it can be played in reverse. A joystick controls the "bend" if you chose not to use your fingers to touch the record (for more accurate mixing). The pitch control can be set to different ranges, for extra fine tuning. Finally, there is a "high speed" mode that plays the record super fast. While I have not yet found a good use for this, I am pretty sure that someone down the line will!

Mixers are up next!

Perhaps the biggest asset to remixing is independent tone controls on each channel of a mixer. This allows you to set each input's tone quality. For example, you can punch up the bass on an old classic disco record, while easing up on the bass on that modern house track, so that the bass lines will seamlessly mix together.

While you are at it, check the tone controls carefully. You may be looking at a unit that has an isolator built in. Samplers are also big on mixers. Most of the built-in samplers are good and some mixers offer multi-sampling. Numark is very well known for their mixers with built in samplers. Denon's SMX-2000 is a mixer with a sampler in it that allows you to literally "scratch" the sample sound. This unit can give CD jocks the edge since you cannot scratch with a CD... yet!

Another unit to check out is the Pioneer DJM-500. This mixer offers a lot for the price, including a very high quality reverb/effects unit on board. It has a delay, reverb, echo, flanger, auto pan (pans the sound from left channel to right channel), and a BPM counter. It also has the independent isolation controls and boasts individual input channel VU meters.

Add ons

Roland's SP-202 can not only store as many as 16 samples on board, it allows you to play up to four samples at the same time! It is a sampler that "thinks" it's a drum machine. You can create complex rhythm overlays with this unit alone. Also, you can plug in memory cards and expand your sampling library and never have to erase a good sample again. This unit also has an effect box on board that allows you to reverse the sample, delay it, and even filter it. At a retail price of around $350, you cannot go wrong.

Well, that about wraps things up for me in the remix realm. When you reach this level of DJing, you are being creative and making your own music. These tools will help you do just that. Should you have any questions about this or other topics, just give me a call at Abracadabra, The DJ PRO SHOP at (516) 667-2300.

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With the 19" rackmountable standard controller, you gain control over the direction of beam movement (left-right, front-back, circle or figure 8) or auto-sequence, which puts the projector(s) into set-it-and-forget-it mode. A single controller with four or eight heads is sure to be a dazzler on the dancefloor as all heads sync and sweep together with the music.

Each projector includes a 120-volt, 250-watt lamp. All connections are via 1/4" phone plug. The Scan-O-tech head retails at $536. The standard controller lists at $359 and the EZ controller is $159. For more information, contact MBT International, P.O. Box 30819, Charleston, SC 29417; Tel: (803) 763-9083; Web site: www.mbtinternational.com.

Star Power

With the Star Galaxy lighting effect from Colorado Sound N' Light, you can plaster the walls, ceiling and guests with yellow, red, green, orange and blue stars. There are two rotating dichroic reflectors and two star gobo patterns in the Star Galaxy to produce 532 vibrantly colored stars. A built-in fan cools the two 250 ENH high-output halogen lamps. The Star Galaxy unit weighs just 17 pounds, making it highly mobile. At just $229 each, you can use two or more units to paint your own version of "A Starry Night" above the dancefloor. Available from Colorado Sound N' Light, 7301 N. Broadway, Denver, CO 80221; tel: (303) 429-0418. Check out CSNL's new Web site at www.csnl.com.

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- GUITAR PLAYER MAGAZINE

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- ELECTRONIC MUSICIAN

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- PRO AUDIO REVIEW

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Mobile Beat's annual look at the hottest ways to get your rig to the gig!

BY ANTHONY B. BARTHEL

To some outside the biz, mobile entertaining is all glamour. We show up at events dressed in tuxedos, play cool music and (appear to) have a wonderful time. But like the wizard behind the curtain, the reality is that along with the joy of being the star of the show comes the fun of lugging heavy gear, taking huge responsibility for expensive, special events and working nonstop under intense scrutiny.

On top of all that, our business demands that we drive large vehicles that can accommodate all that heavy gear.

In this issue of *Mobile Beat* we cover a wide range of currently hot, or soon-to-be released minivans, full-size vans and sport utility vehicles. I road-tested each vehicle in this comparison just as if it was being used as a gig hauler and tried to spot the obvious flaws. I've included charts to show how each vehicle I tested faired as a general transporter as well as a DJ gig wagon. Obviously, there are a lot of different models out there and I couldn't do them all; this is just a sampling.

After you finish looking at all this technical jargon, move onto the fun part of this special feature and see how some mobiles have made the most of their wheels!

Navigating an Expedition

Since the 1960s, Ford has stood by and watched the General Motors Suburban dominate the full-size, sport-utility market. Now there is competition with the Ford Expedition and its sister vehicle, the Lincoln Navigator. Both are substantial vehicles, with Lincoln having the upper hand in the luxury and style department.

Ford's version comes with either a 4.9 liter overhead camshaft V8 or 5.4 liter overhead camshaft V8 that is standard in the Navigator. Either engine is mated to a four-speed automatic

Ford Expedition

transmission. Two- or four-wheel-drive variations are available. Ford's model offers a number of trim and equipment options. The Lincoln is simply very well equipped.

For the purpose of hauling equipment, either of the two certainly has sufficient interior capacity. The Lincoln, however, when equipped with dual rear bucket seats, only has the rear-most cargo area for gear. With dual bench seating, either can accommodate a full load of gear.

Loading the gear into these luxury vehicles presents the problem of lifting it over a relatively high floor panel and shoving it across plush carpeting and seat anchors. The rear side doors aren't quite wide enough to get equipment through, so you have to load via the back liftgate. With all the seats folded down, the Ford held the full sound system and lighting package.

There is plenty of power with the V8, but the laws of physics still dictate that a large vehicle with a reasonable amount of power will get lousy fuel economy.

The interiors in both vehicles are first-rate, with plenty of room and well-designed controls. Comfort is high and both vehicle's stance give a good view of the road over other vehicles—even smaller SUVs.

The Expedition or Navigator are good choices for those who want substance and style and have little concern for fuel economy or liftover height. They offer nearly the capacity of a full-size truck, with the luxury of a passenger vehicle. With all this, expect to pay for it.

You Won't Get "Burnt" With the Sienna

When minivans were the big news on the block, Toyota had the most unusual van in the marketplace. While the Previa was certainly a good van, the fact that it was manufactured in Japan and imported to the United States made it much more pricey than the competition. Add to this, the engine was placed on its side under the driver's seat, and there is good reason why Japan's largest auto maker failed to sell many minivans in the U.S.

In their third-generation van, Toyota has come up with a much more mainstream solution. The Sienna, Toyota's all-new minivan, is based heavily on the company's highly successful Camry sedan and is built in the same facility in Kentucky. While the vehicle is very competitive, Toyota product planners express a great deal of pride in the safety measures designed into the vehicle.

Safety comes into play with things such as Toyota's first-ever tire pressure warning system, which incorporates wheel speed sensors already built into the anti-lock braking system—a logical solution. There are also extensive crumple zones and reinforced structures to make the van safer. That's an improvement because the Previa got horrible ratings for crash-worthiness. Dual air bags and an optional, removable, five-point child safety seat will also be available.

From the driver's standpoint, the Sienna is a very competitive product. One of the first things I noticed was the seat height and floorboard of the vehicle, which made it simple to step into and out of the van. In the tested LE, there were two rows of captain's chairs that provided a flexible seating pattern. They came out quickly for cargo carrying. Toyota has split the rear bench seat into two individual pieces making it easy for almost any physique to remove the seats from the Sienna.

While the Sienna was able to transport all the test DJ gear without a problem, getting the gear into it was tougher than the other minivans. The rear wheel cuts into the sliding doors enough so that the door is shorter than the width of the Odyssey cases. That meant either sliding the heavy cases in through the rear liftgate, or lifting them over the cut in the door designed to accommodate the rear wheel. Otherwise, the Sienna was a nice vehicle to drive. It offers plenty of power from a smooth V6, is comfortable and carries the Toyota reputation. This proves that, *after three strikes, Toyota's not out at all.*

Ford
Expedition XLT

What's hot

- ✔ Power
- ✔ Interior Space
- ✔ Utility
- ✔ Rear Door Handle

What's not

Engine	5.4L EFI V8
Transmission	4-Speed Automatic
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EPA Highway Mileage	18
Base Price	$27,270
Price As Tested	$34,710
What Fits:	
Fits Console/Amp Rack	Yes
Small/Main Speakers	Large
Subwoofers	Yes
Compact Light Show	No

Lincoln Navigator

On Safari With GM's Mid-Size Van

The government not only dictates safety equipment, emissions levels, and the type of paint and glass a car maker must use, they also regulate the average fuel economy.

The GMC Safari and its twin, the Chevrolet Astro, were designed at a time when the government was threatening to significantly raise fuel economy minimums for light trucks. As General Motors has always been the first to step up to the plate with downsized vehicles that meet tighter fuel economy standards, the Safari and Astro vans were introduced as eventual replacements for the full-sized vans in the company's line. Those more stringent standards, however, never came to pass, so GM was left with the Safari and Astro in their lineup.

Tony's test load:

- Odyssey 9' x 6' space "cube" for CD player and mixer
- Ten-space amp rack
- "Large" speakers: MTX PWR115s
- Sub woofers: the matched MTX PWRS115
- "Small" speakers: MTX PWR112s
- Lighting: American DJ Charisma, a Shadow fog machine plus an Elation Illusionaire
- Plus: all the accompanying poles and a CD case

When the van came out, there was competition from Ford with the Aerostar. GM continued to improve on the Safari and Astro, while Ford left the Aerostar with few upgrades. As a result, the Safari and Astro are now the last mid-size, rear-wheel-drive vans on the market. The advantage of this type of configuration is that they are more adept at pulling trailers. In addition, as a van gets loaded, the weight bias shifts to the rear wheels, giving it better traction when loaded than a front-wheel-drive van.

Best of all, GM keeps offering big enticements to buy the vans, such as cut-rate financing and rebates. For this report, I evaluated a very well equipped GMC Safari. It featured all-wheel-drive, leather upholstery, a remote keyless entry system, dual-zone air conditioning and virtually every other option on the list.

Compared to minivans, the Safari feels big simply because it is. Stepping up into a Safari, one gets a view of the road from a high-seating position. For some who are used to smaller vehicles, the Safari is somewhat intimidating at first. A quick trip around the block is all it takes to become accustomed to the vehicle. After that, one gets used to the space and vista of the traffic ahead.

While all the controls are well placed in the Safari, the steering wheel is placed high on the tall dash. There is no flash-to-pass feature on the headlight system and "shotgun" passengers are allowed very little foot space.

In the tested upscale Safari, one needs serious tools to get the center bucket seats out. The rear bench was very heavy and wouldn't fit well through the rear doors. While on the subject of rear doors: Avoid the weird "Dutch" door and stick with the dual rear doors. Being a truck-based van, the cargo floor is high. Fuel economy is only fair due to the vehicle's weight.

Still, considering price and reputation for longevity, plus the ability to haul a large amount of cargo, the Safari or Astro might be the ideal vehicle for many DJs.

Wide Open Spaces In Savana

It's time to leave for that big Bar Mitzvah and you need to take two DJs, four dancers and a monstrous amount of gear. It's two hours away so you've got to make it in a single trip. The solution? The gigantic GMC Savana or its corporate twin from Chevrolet, the Express. Either of these vehicles is like a bus with cargo doors, able to swallow multiple sound systems plus passengers and driver.

General Motors
Chevrolet Express
GMC Savana SLT

What's hot
- ✔ Interior Volume
- ✔ Cargo Capacity
- ✔ Maneuverability

What's not

Engine	5.7L EFI V8
Transmission	4-Speed Automatic
EPA City Mileage	N/A
EPA Highway Mileage	N/A
Base Price	$24,860
Price As Tested	$30,140
What Fits:	
Fits Console/Amp Rack	Yes
Small/Main Speakers	Both Small and Large
Subwoofers	Yes
Compact Light Show	Yes

Chevy Express

General Motors
Chevrolet Astro,
GMC Safari

What's hot
- ✔ Truck-Like Durability
- ✔ Towing
- ✔ High Step-In
- ✔ Steering Wheel Position
- ✔ Dutch Door Option

What's not

Engine	4.3L EFI V6
Transmission	4-Speed Automatic
EPA City Mileage	15
EPA Highway Mileage	19
Base Price	$22,438
Price As Tested	$31,213
What Fits:	
Fits Console/Amp Rack	Yes
Small/Main Speakers	Both Small and Large
Subwoofers	Yes
Compact Light Show	Yes

Chevy Astro

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The Savana has three rows of rear bench seats, each of which can be removed. With just the rear-most seat out, it can accommodate a standard sound system. Take out the third seat for subs and lights. Take out the second seat and move the contents of the Empire State Building.

The rear dual swing-out doors open to almost 180 degrees so one can back the van up against a loading dock. The cargo floor is high, so loading can be tough with heavy equipment. The top of the Savana is also perilously close to the roof of some garage doors or parking structures.

Of course, something this big with a decent-size 350 cubic inch V8 engine is going to enjoy petroleum products. Minivans make more sense to more DJs, but for those who want something gigantic, the Express or Savana are options.

A Car, A Van, A Caravan

"It's nice to be king" and Chrysler is king in the minivan world, selling almost half the minivans in the United States. Why are they so popular? Simply because their minivans (Dodge Caravan, Plymouth Voyager and Chrysler Town and Country) are the nicest to drive. With the optional 3.8 liter V6 and four-speed automatic, the Chrysler's van offered the smoothest engine of the group, as well as the best acceleration. While the transmission itself worked well, it was sometimes difficult to determine which gear the transmission selector was in. The Plymouth Voyager and Dodge Caravan are available in either a short or extended (grand) body style while Chrysler's Town and Country is only available in the larger body.

Chrysler pioneered the availability of a sliding door on both sides of the van, which is standard on the Town and Country and optional on the Dodge and Plymouth. GM and Toyota have already caught up on this feature and Ford and Honda are introducing it in their '99 models.

For those who don't live in temperate climates, there is also all-wheel-drive, which makes bad-weather driving less of a headache, but reduces acceleration and mileage a bit.

Attention to detail in the interior is a very strong feature for the Chrysler vans. Part of this is the easy-out seats, which have rollers on them. One simply flips two levers, which lowers the wheels and disengages the seats from their mounting points. The two rear bench seats in the tested Dodge were light enough for one person to remove without much difficulty, and the wheels made it simple to just roll 'em away.

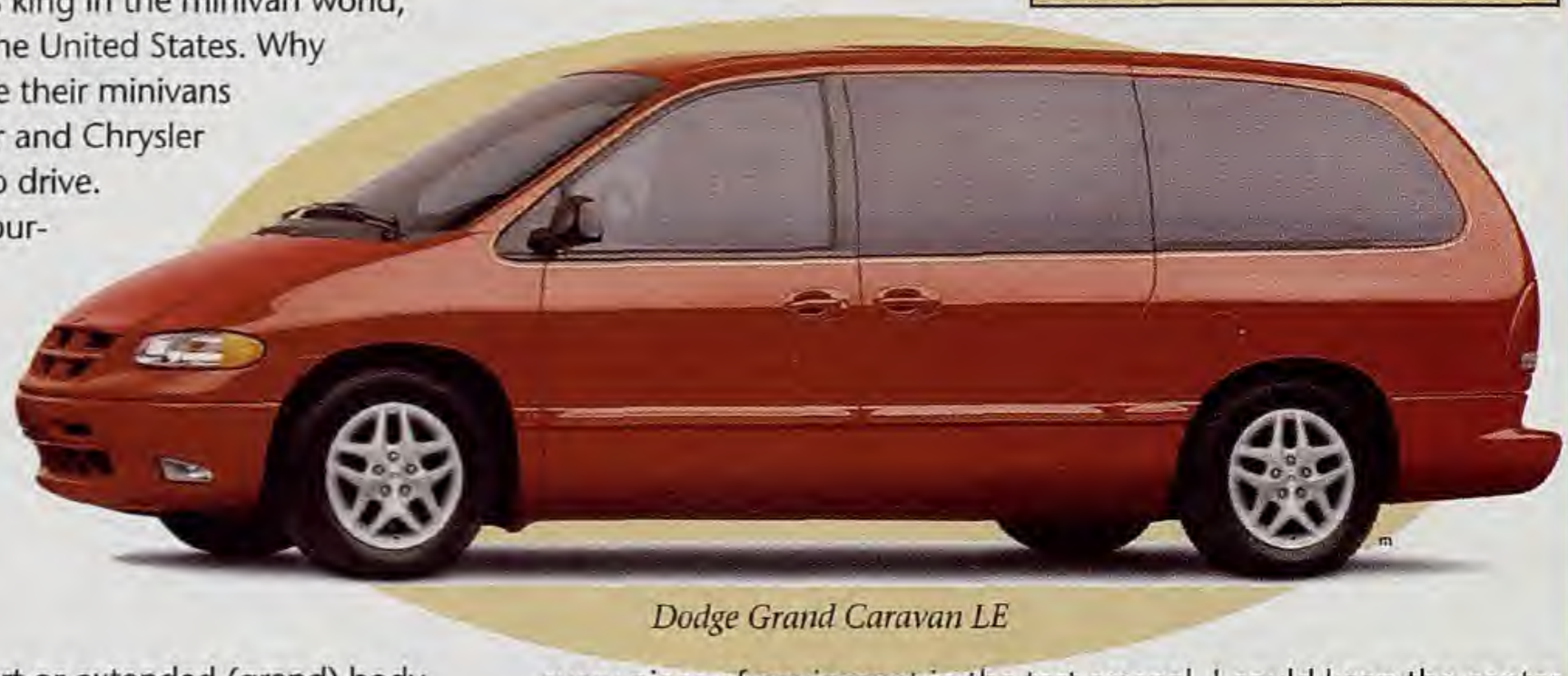
In extended trim, these vans were able to swallow every piece of equipment in the test arsenal. I could keep the center seat in and still load all the gear. The low floor and wide sliding side door fascilitate loading. In fact, in the Grand Caravan, even after every piece of the test load was in, there was still room for a second sound system.

Dodge
Grand Caravan LE

What's hot
- ✔ Interior Design and Features
- ✔ Attention to Detail
- ✔ Engine Performance
- ✔ Transmission Selector

What's not

Engine	3.8L EFI V6
Transmission	4-Speed Automatic
EPA City Mileage	19
EPA Highway Mileage	26
Base Price	$26,605
Price As Tested	$29,325
What Fits:	
Fits Console/Amp Rack	Yes
Small/Main Speakers	Both Small and Large
Subwoofers	Yes
Compact Light Show	Yes



Dodge Grand Caravan LE

This One's Just Right

The Dodge Durango is definitely an attention-grabber. It's the latest in Dodge's stylish truck line and offers sport-utility looks with almost minivan-like spaciousness.

The Durango is based on the Dodge Dakota pickup mechanicals and shares the same exterior design forward of the front doors. As

Dodge Durango

Dodge
Durango

What's hot
- ✔ Image
- ✔ Overall Size
- ✔ V8 Power
- ✔ Fuel Economy
- ✔ Truck-Like Feel

What's not

Engine	5.2L EFI V8
Transmission	4-Speed Automatic
EPA City Mileage	13
EPA Highway Mileage	17
Base Price	$25,810
Price As Tested	$29,630
What Fits:	
Fits Console/Amp Rack	Yes
Small/Main Speakers	Large or Small
Subwoofers	Yes
Compact Light Show	No

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such, it is larger than the Jeep Cherokee and Jeep Grand Cherokee, Ford Explorer, Chevrolet Blazer, GMC Jimmy and Toyota 4Runner, but is smaller than the big Chevrolet Tahoe, GMC Yukon and Ford Expedition. At present, it is available with Chrysler's well-established 230 hp 318CID 5.2-liter V8 with an optional 250 hp 360CID 5.9 liter V8. That's a lot of engine in a relatively compact package. A 170 hp 3.9 liter V6 is coming. Until the 1999 model year, all Durangos will have four-wheel-drive and be equipped with the SLT equipment package with either of the two V8s.

There's no mistaking the Durango's roots... it has a definite truck-like feel. Fold down the two rear seats and it can swallow a lot of gear. Only the lighting package had to be left home, and that would have fit if only one subwoofer had made the trip. Getting things through the rear side doors wasn't nearly as easy as with a minivan. The height of the cargo floor made lifting components into the cargo area from the rear also a bit tough.

The Durango also has a taste for dead dinosaurs, with its V8 enjoying gasoline, but it looks much more sexy. With four-wheel-drive standard, the Durango may be just the ticket for those rural events.

A New Venture To Trans Sport Items

GM has gone a long way in trying to unseat Chrysler's championship role in the minivan world with the trio of Chevrolet Venture, Pontiac Trans Sport and Oldsmobile Silhouette. They have come close. Chevrolet and Pontiac versions of the van are available with either a short or long body, while Oldsmobile sticks with just the stretched version.

The primary difference between these vans is trim. Chevrolet is the least luxurious. Pontiac offers the "Montana" trim package to help alleviate the stigma of minivan ownership. Oldsmobile offers a luxurious interior. Chevrolet and Oldsmobile offer a radio with good controls and an interesting feature: its volume increases with the speed of the vehicle.

When loading equipment in the extended Pontiac Trans Sport SE, it was possible to leave one of the center bucket seats in and still accommodate all the equipment in the test load.

No matter which GM van is chosen, the only engine choice is GM's venerable 3.4 liter V6 mated to a four-speed automatic. The combination is competent, though not exciting, and offers neither the pep nor the smoothness of Chrysler's larger optional 3.8 liter V6.

What GM does have to offer is a power sliding passenger's-side door, which is standard on the Oldsmobile and optional on certain models by Chevy and Pontiac. Using either the key fob transmitter or one of two interior switches, the door can be opened or closed at the touch of a button—great for when one's hands are full.

The trio of vans were engineered jointly between GM NAO (North American Operations) and GM Europe (Opel). In extended trim, they swallow a lot of gear, offer good comfort and have reasonable power.

Quest For A Decent Van

Two of the more competent challengers to Chrysler's lead are the Nissan Quest and Mercury Villager. Offering very car-like attributes with good quality, the Quest and Villager showed how even rivals such as Nissan and Mercury could come together and design a good product.

Even with an all-new Quest imminent, the 1998 model still has a lot to offer. One of the most unique features is the sliding third seat. One can easily remove the center seat in the Quest or Villager. Once it's out, the third seat slides along a track in the van that extends from the rear of the vehicle to the center. The seat can be placed almost completely against the front seats for maximum storage, or can be moved to the very rear of the van for center storage. Don't try to remove the seat unless you've the tools and a knack for being handy. The sliding seat makes the van very accommodating. However, in light of all the new and soon-to-come vehicles on the market with dual sliding doors and even more flexible seating options, other models might make more sense.

With a 3.0 liter V6 and automatic transmission, the Quest or Villager delivers competent performance. The slightly restyled interior for 1998 puts all the controls where one expects them, and comfort is good. Deciding between a Quest or Villager depends on which dealer offers the better deal.

Honda Goes Ape

When the press kit for the as-yet-unnamed 1999 Honda minivan came in the mail with a King Kong pop-up touting the vehicle to

General Motors
Chevrolet Venture, Pontiac Trans Sport, Olds Silhouette

What's hot

- ✔ Power Sliding Door
- ✔ Overall Design
- ✔ Radio Controls (Chevy, Olds)
- ✔ Harsh Engine Sound
- ✔ Radio Controls (Pontiac)

What's not

Engine	3.4L EFI V6
Transmission	4-Speed Automatic
EPA City Mileage	18
EPA Highway Mileage	25
Base Price	(Trans Sport SE) $23,090
Price As Tested	$29,490
What Fits:	
Fits Console/Amp Rack	Yes
Small/Main Speakers	Both Small and Large
Subwoofers	Yes
Compact Light Show	Yes

be the largest Honda vehicle ever, it reflected the continued Americanization of the company.

With an overall length of more than 200 inches and a height of over 68 inches, the Honda minivan is as large as any competitor's and is, indeed, the largest Honda ever. Moving all this weight around will be a V6 engine, which Honda claims to be the most powerful in its class.

In comparing exterior dimensions, the Honda is almost two inches longer than Chrysler's extended-body vans, is almost eight inches longer than the Toyota Sienna and is within a fraction of an inch of the 1998 Windstar. It has the widest track of any minivan, period.

It is one of the only minivans to offer a fully-independent suspension; most have cheap beam axles in back. There will be dual sliding side doors available with optional power actuation for those doors. Neat.

For safety's sake, all seven seating positions offer three-point seat belts and head restraints, which is a huge plus in safety and a minivan first. The third-row bench seat folds into the floor instead of having to be removed, and the individual center seats can be pushed together to form a bench seat or left as individual captain's chairs.

Considering all the unique features in the van—including the folding seats, dual power sliding side doors and Honda reputation—this could be the new champion in the minivan class. Now if only they would come up with a name.

A Five-Star Winner

In the minivan world, one thing that will get a manufacturer plenty of customers is a safety-related advance. So when the government tested minivans several years ago, they found many didn't fare so well in the crash tests. Strike one.

Then as SUVs gained popularity, it became apparent that their shear mass also made them lethal to other vehicles. Strike two. So Ford decided to send in their heavy hitter: the Windstar. After all was said and done, it passed the government's crash test with a five-star rating—the highest possible rating. Home run.

The Windstar was designed using many parts from the popular Taurus, including the 3.0-liter V6 or optional 3.8 liter V6 and automatic transmission. The Windstar didn't immediately replace Ford's Aerostar, but it didn't take long for customers to make their preference known. The Aerostar vanished after a few model years following the Windstar's introduction.

Lately, the Chrysler folks have been making a lot of noise about the availability of their fourth door; a second sliding door on the left side of the vehicle for easier access. Ford was limited by the location of the fuel assembly and other structural items, so they elected to design a larger driver's door with a folding front seat, much like a two-door car. In essence, you get a two-door car on the driver's side and a minivan on the passenger's side.

The Windstar is large enough to fit our test sound system and light show. While the 3.8 liter V6 doesn't have the pep and isn't as smooth as Chrysler's engine of the same size, it gets the job done. This is the last year for this body style, with an all-new look for 1999.

Something New Blowing In The Windstar

The 1999 Ford Windstar boasts many significant improvements designed to address customer concerns with the first-generation Windstar.

Ford touts dual sliding side doors with optional power actuation

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Subaru Outback

Subaru
Outback Wagon

What's hot

- ✔ Solid Feel
- ✔ Efficient Performance
- ✔ All-Wheel-Drive Advantage
- ✔ Flat Front Seats

What's not

Engine	2.5L Opposed Four
Transmission	4-Speed Automatic
EPA City Mileage	21
EPA Highway Mileage	26
Base Price	N/A
Price As Tested	N/A
What Fits:	
Fits Console/Amp Rack	Yes
Small/Main Speakers	Small
Subwoofers	No
Compact Light Show	No

as a minivan first; although Honda is also going to have the feature on their yet-to-be-named 1999 minivan. Another very useful feature is a reverse sensing system, which sounds an interior alarm when an object gets close enough to pose harm to a backing vehicle. Head and chest airbags, an industry first in a minivan, are also going to be available.

What won't change is the availability of either a 3.0 liter V6 or more powerful 200 hp 3.8 liter V6. While Ford boasts that this is the most powerful engine in a minivan, if their 1998 model is any indication, the weight of the Windstar doesn't result in this being the quickest on the market.

In addition, new structural improvements result in the Windstar's meeting federal side-impact standards for passenger cars (trucks and vans must meet much lower crash standards than passenger cars).

If the new model is anything like its predecessor (it is based on essentially the same chassis), the Windstar will be large enough to swallow a full sound system and light show. With all the new features, this one's certainly going to be a winner—at a loftier price, of course.

Wide Open Spaces In The Outback

The Outback was the first car Subaru styled specifically to attract SUV buyers. 1997 was Subaru's best year, with '98 sales showing potentially better numbers.

The Legacy Outback Wagon is based heavily on the company's popular Legacy line, which is a front-wheel-drive, mid-size wagon and sedan offering. To create an Outback from the Legacy, Subaru raised the ground clearance, added all-wheel-drive and raised the roof of the rear section of the wagon to improve headroom and cargo capacity. There were also trim and interior changes made to make the Outback more, well, outback.

The only engine offered is a 2.5-liter opposed four-cylinder, a unique feature to the Subaru marquee. What makes the motor unique is that there are two banks of cylinders, which are horizontally opposed to one another, making for very efficient packaging. Equipped as tested with an automatic transmission, the 165 hp engine provides peppy performance.

Toting a large sound system is obviously not what the Outback was made for. DJs who have something compact such as a Bose audio system with Pioneer players and mixer might find the Outback very much fits their lifestyle. Those who have grown accustomed to larger gear will probably have to decide what's more important.

Engineered Like No Other

Mercedes has broken new ground, literally, in the production of the ML320 by opening a new manufacturing facility right here in the

Ford Windstar

Ford
Windstar

What's hot

- ✔ Safety Rating
- ✔ Overall Comfort
- ✔ Harsh Engine Sound
- ✔ Transmission Operation

What's not

Engine	3.8L EFI V6
Transmission	4-Speed Automatic
EPA City Mileage	N/A
EPA Highway Mileage	N/A
Base Price	$20,960
Price As Tested	$25,520
What Fits:	
Fits Console/Amp Rack	Yes
Small/Main Speakers	Both Small and Large
Subwoofers	Yes
Compact Light Show	Yes

good ol' U.S. of A. The ML320, produced in Tuscaloosa, Alabama, is the most unique SUV in its class. Every other SUV is built of truck-like components, which are relatively unsophisticated. The Mercedes suspension and chassis are up to the level of their passenger cars in refinement. Mercedes has sold class-leading, off-road vehicles for decades. Names like Unimog and Gëländewagen stand for reliability and turf-beating vehicles.

There are so many areas of safety, emission control and handling where the ML320 sets new standards that it would take several issues of this publication to cover them all. The all-wheel-drive system, which is standard equipment, is also very advanced. Requiring no interaction from the driver, it can propel the vehicle even if only one wheel has traction.

The particular ML320 tested was the absolute bottom-of-the-line, yet was fitted with power windows and locks, remote keyless entry, a moon roof and air conditioning. The tilt wheel and the front seats could be adjusted for height, angle, backrest angle and fore-aft. Finding a good driving position is possible for all sizes, but the seats are *very* firm, as is the suspension. Those used to a softer ride may find the ML320 firmer than they're used to.

When loading equipment into the ML320, the first thing one needs to do is take a course in folding the rear seat down. It's not a simple matter, like in other vehicles. It is a series of levers, tugs and impolite words before one figures it out. Once the seats are down, the Benz can swallow a lot of gear, but not as much as a Dodge Durango or even a small minivan. Still, showing up to an event in an ML320 is a nice way to say, "I've arrived."

DJ Dream Machine: Mercedes Benz ML320

The Civic-Minded Sport Ute

Small SUVs such as the Honda's CR-V and Toyota's RAV-4 (both of which are based on passenger car mechanicals) are popular today and are surmised to be the next big thing. But are they big enough for DJs? For some, yes.

Standard equipment includes a four-speed automatic transmission and, what Honda calls Real-Time All-Wheel-Drive. What this means is that the four-wheel-drive system is constantly monitoring driving conditions and distributes power to the wheel(s) with the most traction, starting first at the front wheels.

Based on the running gear of a smaller car, the CR-V offers compact mechanicals, which means space is heavily devoted to passengers. The CR-V feels roomier than many SUVs on the market, including the Explorer, Chevy Blazer and Jeep Cherokee. In fact, Honda sources say that the CR-V offers about the same interior volume as these vehicles.

Dubbed Sport "Cutes," there is also the Kia Sportage, Suzuki Sidekick and Geo Tracker (all of which are more micro-truck than car) and the more-car-than-SUV Subaru Outback. Ford also has its eyes on this segment and is reportedly planning a competitor.

The four-cylinder engine offers good power through the four-speed automatic transmission, able to shuttle the Honda onto freeways and over mountain grades without making a lot of noise.

Those who have a lot of gear to carry might look elsewhere, however. Like all smaller vehicles, the Honda is limited by its physical size. It accommodated my main system, amp rack and two speakers, but beyond that, forget it. With lights or subs, the Honda owner might as well hit up the local U-Haul. For those who can stow their gear in a CR-V, they're set and it won't cost a fortune to get to the event.

Tony Barthel has been a mobile entertainer for 12 years. He also publishes a syndicated national auto column (Curbside), which finds its way into about 100 newspapers a week. He may be contacted via the Internet at autonut@curbsite.com.

Mercedes Benz
ML320

What's hot
- ✔ Significant Engineering Advances
- ✔ Price/Value
- ✔ Firm Seats, Suspension

What's not

Engine	3.2L EFI V6
Transmission	5-Speed Automatic
EPA City Mileage	17
EPA Highway Mileage	21
Base Price	$33,950
Price As Tested	$36,115
What Fits:	
Fits Console/Amp Rack	Yes
Small/Main Speakers	Large
Subwoofers	One
Compact Light Show	No

Honda
CR-V

What's hot
- ✔ Interior Room/Utility
- ✔ Economical Operation
- ✔ Split Rear Door/Window
- ✔ Tires

What's not

Engine	2.0L EFI Four
Transmission	4-Speed Automatic
EPA City Mileage	22
EPA Highway Mileage	25
Base Price	$20,400
Price As Tested	$21,256
What Fits:	
Fits Console/Amp Rack	Yes
Small/Main Speakers	Large
Subwoofers	No
Compact Light Show	No

Honda CR-V

Mobile Beat's 1998 best GIG of the RIGS

Glenn Curtis, of Audio Sounds DJ Service, sent this photo of his company van. It's got an in-your-face paint job you can't miss as it rolls down the streets in GT. Barrington, MA.

"Our parties are so HOT, we need to bring our own fire department: a 1952 GMC Deuce and 1/2 army/fire truck. We purchased it 10 years ago to do outdoor events like this one at the annual American Cancer Society Run/Walk. The truck also makes for a great billboard outside of our office on Madison's east side."
Delta Force DJs
Madison, WI

"They hold curves better than my car."

Carl Cox on Stanton Groovemaster cartridges

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Mobile Beat's 1998 best of the GIG RIGS

This trailer follows Tim The DJ everywhere in Wylie, Texas.

This beauty of a cargo truck belongs to the sharp tuxedo-wearing gentlemen of Pure Energy Productions in Petaluma, CA.

This colorful trailer belongs to Jamie Bodie of Jamie's Porta-Party in Aiken, SC.

The Cruz'n Music Machine has been in operation for nearly 20 years. You can see this trailer Cruz'n all around Grand Junction, CO.

Ralph Boragine of R.B. Entertainment arrives in style with his company trailer. No doubt he's recognized by many in his hometown of Salisbury, MA.

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Mobile Beat's 1998 best of the GIG RIGS

Steve Mirabelli, of Disc Jockey Depot, cruises around Munster, IN in this Ford truck with painted up trailer.

All Mobile Entertainment chose a Chevy van for their rolling billboard. They never leave home, in Haverhill, MA, without it! The owners are Ed McGee (front) and Dick and Dianne Dean (right).

George Connolly says he's got the Best Entertainment Around and likes to advertise that fact on his sleek-looking trailer as he heads to another gig in Port St. Lucie, FL.

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BY JAMMIN' JIM KERINS

Sounds Good To Me!

HOW TO TURN YOUR CLIENTS INTO ALIENS, PIGS, AND ROBOTS!

Another day… another phone call from *Mobile Beat*. So what is my mission this time? Could it be a new digital amp or some cool new mixing board? Perhaps some expensive, exotic speakers? Not this time. It's a new product from Boss (a division of Roland) that is famous for high-end digital electronic processors, such as reverb and delay units, guitar effects pedals and other really nifty stuff. But that's not what I got. No, I received the Boss VT-1.

It's electric

What the heck is a VT-1, you ask? That's what I was wondering. So as always, I did the dirty work for you. VT-1 stands for voice transformer and that is exactly what it does.

The unit is about the size of a portable CD player. The rear panel features power input, microphone quarter inch in and out jacks, remote jack (for on/off via foot switch), level adjustment and RCA line outs to your mixer. The VT-1 is easily integrated into almost any sound system by simply plugging your microphone directly into the unit and then plugging the unit directly into your microphone mixer input.

The top panel features all user controls displayed in a modern two tone, "hey-look-at-me" color graphics scheme. There are four presets to choose from and four user presets for your own creative adjustment and enjoyment. Editing the user presets requires a few basic steps but, even I figured it out.

The real fun begins when you start using any one of the four sliders. The first one is a pitch control, which can raise your voice up or down one octave.

Fader number two is the "formant" adjustment. That's a word I had never heard before and, yes, that's just how it's spelled. I guess when you develop a new product like a voice transformer, you get to make up words to go along with it. Anyway, the formant slider adjusts particular frequencies and tones in the vocal range.

Next we have the mix balance, which produces either more or less of the effect. The final slider is the reverb adjustment, which is cool all by itself. If you're doing karaoke and you don't have a reverb unit, this one produces a real natural reverb sound. One other feature is the don't-leave-home-without-it ROBOT BUTTON!

According to the manual, when the robot function is on, the input voice will output at a fixed pitch, producing a flat voice character without intonation. In other words, you will sound just like a real live robot. Oh boy, I can't wait to turn this baby on.

Testing… 1, 2, 3

Fast forward to Saturday night and a huge family picnic starring yours truly, Jammin' Jim, and his wonderful DJ and karaoke show featuring the Boss VT-1. Of course, if I were a real diligent reviewer I would have tried this mysterious little box out before the show, but what fun would that be?

Two hours into the show the dancefloor is full and there are a couple of idiots singing cheesy karaoke songs. Time to fire up the VT-1. During the intro of my next

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...when the robot function is on, the input voice will output at a fixed pitch, producing a flat voice character without intonation. In other words, you will sound just like a real live robot. Oh boy, I can't wait to turn this baby on.

karaoke singer, I engage the voice transformer. There's a big group milling around the dancefloor hanging onto my every word. It starts with a few smiles and then breaks into an all out chuckle fest as I announce, sounding just like Ms. Piggy, the lovely and talented Mary.

Mary grabs the microphone and, in a moment of inspiration, announces that she has a few words to say to the crowd. Being the mischievous host that I am, I crank up preset number two, lower the formant slider and, yes, turn on the robot feature. All of Mary's friends burst into laughter as this beautiful 20-something begins to speak sounding just like Darth Vader.

That kind of entertainment alone is worth the cost of the unit. During the remainder of the evening and after a few more barley sandwiches, I further experiment with the other sound effects. I try the duck, big monster, computer voice settings and, my favorite preset, the space invader. Imagine playing a Christmas party and, just as the boss begins his big speech, you give him a voice that's right out of the cartoons. The possibilities are endless. Best of all, the person at the microphone has no choice but to go along with your insanity.

If you're getting tired of your same old shtick, the Boss VT-1 may be just the ticket for spicing up your show. Until next time, jam on.

For technical info or other mindless chatter e-mail Jammin' Jim at Jamsound@aol.com.

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SPECIAL FEATURE

Unmasking Opportunity

HOW TO SCARE UP A FULL SCHEDULE OF HALLOWEEN PARTIES.

BY MARK JOHNSON

Except for Christmas, which hosts weeks of party bookings, most holidays offer a very small window of opportunity to capitalize on. Case in point: Halloween. Parties for this holiday typically take place on Halloween night, or the preceding Friday or Saturday night. This limits your booking opportunities to just one or two nights. How do you capitalize on such a fleeting opportunity? Simple. You go where everyone else goes to get caught up in the hoopla of Halloween: party supply stores and costume stores.

Party central

Party supply stores are popping up all over the place and, for them, Halloween represents the great pumpkin patch of profit. Unlike other parties where customers may buy just plates and party favors, people spend big bucks on Halloween parties. It's not uncommon for someone to drop a hundred dollars or more just on a ridiculous mask.

There are a few regional party supply chains but, most of them are mom-and-pop operations. This means they aren't constrained by corporate operating procedures. They are free to make their own deals with any local vendors they choose—like you!

How do you tap into their traffic for your benefit? Cash. Cold hard cash. Nothing tickles struggling small business owners like "mean green."

Offer the shop owner a finder's fee for any parties that come to you as a result of a flyer or brochure you place in their store. If you were to track your advertising expenses versus bookings, you may find that you're spending around $25 to $40 per party on advertising anyway. You could offer the store owner $25 for each party and be ahead of the game. This is probably one of the most identifiable advertising expenses you can get.

If your honesty and ability to pay up is questioned, simply remind him that it's in your best interest to be totally honest. If

you're not, you can bet he'll not give you any more leads or allow you to post your flyer in his store. If one of his regular customers comes in and says they hired your DJ service, and he didn't get his finder's fee, boom! You're history. Deal with the store owner honestly and there may be year-round work in it for you. Many of his customers have parties all year: birthdays, graduations, anniversaries, maybe even a wedding. Everything still rotates around your availability but, it's almost like having an outside sales force working for commission only. He only gets paid for the leads he produces and the bookings that result.

You don't have to limit yourself to a single store. You may strike a deal with several party or costume stores. If more than one MDJ in your area is working with a store, you may offer a higher finder's fee for exclusivity or simply share in the customer base. Remember, you may get more calls for the single Halloween night than you have systems for.

As for the flyer, it should relate to Halloween (or whatever holiday or event that fits the season). Outline what is special about your service. Be sure to emphasize any special lighting and effects you offer. Fog, of course, is always popular on Halloween. Cute clip art and graphics can also help get the point across, as does using a brightly colored paper. It goes without saying but (I will anyway), make sure your flyers do not have any spelling errors and that they contain all the pertinent information (company name, phone number, etc.).

One final point

Even though the party shop owner created the initial contact between you and your customer, future bookings are not of his concern. Once you have established a relationship with the client, the store owner is out of the loop. As long as you keep a steady stream of finder's fees coming his way, he shouldn't be concerned about getting residuals. After all, he's not an insurance salesman. For him, the cash you put back into the relationship is all treat without the tricks.

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IN SEARCH OF...
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Jukebox Memories

BY RENÉE LASSIAL

Some DJs will do anything to stay ahead of the competition. One might even go so far as to construct a two-story jukebox replica as a mobile unit. No way, you say? Well Larry Williams of Lake Tahoe Mobile Music in Carson City, NV did just that very thing.

When Larry first started DJing in 1990, he was working full time in radio and did mobile events, at the request of friends and acquaintances, just to supplement his income. It didn't take long, however, before he got the mobile DJ bug. "There is a great deal of satisfaction in mobile operations verses radio... having a successful radio show is great and fun, however, being able to see the joy and smiles on the faces of the audience is a payback that radio could never supply."

In '95, when he decided to expand his mobile business to full time, he became aware of a disturbing trend in his area. For the most part, Larry observed, mobile entertainment companies were only booked for weddings, birthdays, dances, etc. The big events, like carnivals, fairs and community celebrations, all booked live entertainment. Larry wanted in on this action.

IN SEARCH OF...

"Here in Nevada we have an incredible number of special events: car and motorcycle shows, craft fairs, carnivals, cook-offs, ice cream socials, Heritage Day celebrations, etc.," Larry explains. "There was one thing most of these special events had in common... live entertainment. It was apparent there was a lack of DJ entertainment being considered for special-event use. Hence, I was greatly motivated to enter this arena of entertainment. I knew that to do so successfully I would have to compete."

Not wasting any time, Larry began researching ideas. "My idea was to create a unit that would be built specifically for the attraction and retention of guests," Larry says. He wanted something large and that could contain stadium-quality sound. "From my research, I found that most radio broadcasting booths or icons cannot supply an event area with much more than 100 watts or so. My idea was for a unit that could supply 1,500 watts of quality stereo sound." Larry's main objective was to create something that all generations could relate to. A large radio was a consideration, but the jukebox idea won out. "As I considered the various types of special events in our area, I realized that oldies, classic rock and country music were the styles that most of these events had in common. I therefore felt the jukebox was the perfect classic taste of America," Larry says.

Larry, who's 38 years old and a bachelor, got to work on his jukebox idea and nine months later had people working to make it a reality. Production began in May of '95 and the jukebox was completed in March of '96, some $38,000 later. The total price tag includes sound equipment and music, as well as the materials and professionals it took to create the jukebox. "It was a big investment. However, I feel that this system is DJ entertainment for the 21st century," Larry says.

Before beginning any work, Larry first contacted the Wurlitzer Jukebox Company. He was able to enter into an agreement to use the Wurlitzer name. He then hired a staff of professionals to help construct the jukebox: trailer builders, graphic artists, photographers, paint professionals, upholsterers, etc. Things that had to be considered in the design included the ability to withstand wind and other outdoor elements and frequent moving.

The finished product, Jukebox Memories, is quite a

conversation piece. It is, in a sense, the largest, fanciest pop-up trailer ever made. In transit, the trailer, from which the jukebox enfolds, stands about 8 1/2 feet tall. When fully erect, the jukebox (which is actually the right-hand side of the trailer) stands over 14 feet tall by 8 feet across. It is more than 25 times the size of the original Wurlitzer 1015.

The face of the jukebox is a full color, digitally processed photographic image of an actual Wurlitzer on canvas. It has three dimensional qualities and is light dimensional (because it is a digitally-enhanced photographic image, it appears somewhat three dimensional). The portholes for the speakers had to be carefully positioned within the design, so as not to deface the jukebox image. It was a main concern to protect the jukebox graphic image when not in use, so Larry had a custom-built cover made. The material of the cover is like that of automobile covers. "In essence," Larry says, "it is probably the world's largest bra!"

The top or dome of the jukebox, which is collapsible, is set on top of the trailer and affixed to a steel-structured frame that lifts from the trailer top to a 90 degree angle. When vertical, a large curved steel piece is erected on the back. There is nothing other than safety cables and steel rods stored within the dome during use.

The pop-up door on the trailer is much like you would find on a camper. The door is approximately 3 feet wide by 2 feet high and is hinged at the top. It is located directly behind the jukebox to the left of the backside. It is from here that the DJ operates the sound system. The DJ can easily step to the side and be seen by the public while hosting the event. The pop-up door is also just above waist level so the DJ is able to operate the mixer and rack mount CD players just as he would a typical tabletop DJ unit.

"The 18-inch subwoofers provide an incredible bass quality which is often lost in an outdoor concert setting. The highs are crisp and clear and the midrange is very well defined," Larry says proudly. If necessary, the unit can also be operated from inside the trailer, which is soundproof.

The Jukebox Memories system takes about 1 1/2 to 2 hours to completely set up. With the jukebox, there is no exterior lighting to contend with and rolling in of equipment since the trailer rolls directly to the location. Once in place, the actual jukebox setup begins with the stabilizing of the trailer. Its wheels are blocked and specially installed legs are extended from the rear of the trailer. The large black bra is removed from the front of the trailer, thus revealing the colorful jukebox graphic. The dome goes up

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next. The actual center part of the dome is fabric that is specially designed to allow wind to travel through it, keeping the unit from becoming airborne. Once the dome is completely erected, a silver fabric piece is attached along the bottom of the trailer. This gives the effect of the jukebox sitting atop a pedestal and also hides the trailer wheels.

The speaker system for Jukebox Memories consists of Cerwin Vega 18" subwoofers and JBL dual 15" cabinets. Also used are Crown and Crest power amps, Furman power supplies, Gemini mixers and rack-mounted CD players. As planned, the total power output is 1,500 watts. Lighting is minimal with the jukebox; just some spot lights focused on the front. Dancefloor lighting is available upon request.

With the national average rate of $100 per hour for a DJ and the average cost of a live band being around $1,000, Lake Tahoe Mobile Music's price policy for Jukebox Memories is somewhere in between, charging $600-$900 for 3-6 hours. Lake Tahoe also does typical events with regular mobile units.

So it seems, Larry, who's originally from Downey, Calif., has indeed reached success in an area that tested his ability. He saw an obstacle and he overcame it.

For more information, visit the Lake Tahoe Web site at www.tahoedj.com.

In Search of... YOU!

To be profiled in Mobile Beat Magazine's "In Search Of," send a letter telling us about your company along with a few professional photos of you and your sound & lighting set up. Mail to:

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HOW TO MAXIMIZE THE RESULTS AND MINIMIZE THE COSTS OF YOUR PHONE BOOK LISTINGS.

In order for your Mobile DJ business to be successful, it must be accessible. Since incoming calls are one of your greatest source of leads for new business, you should make sure people can find your number easily in the phone book. That, however, doesn't mean your number has to be the largest ad in the book. A listing in the white pages should be treated differently than a listing in the yellow pages.

White pages

If your name is something like "Tri-State DJs," you may feel the need to use a bold listing to set yourself apart from the dozens of other Tri-State businesses, but is that bold listing worth what it is costing you? Highlighting a business name usually is more of a benefit to the company that prints the phone books than it is to the business being listed. It would probably be cheaper to change your name to something more unique.

When customers look up your business name in the white pages, they already know your name and are looking you up with the intent to call. The listing being in bold print or regular print is not a factor. What does matter is whether or not they are able to find your name quickly.

If your name can be spelled several different ways, prospects may look for you under one spelling and just give up if you're not there. For example, say your business is called "Karl's DJ Services." You should have a listing under "Carl's DJ Services" as well, with a note saying, "see Karl's DJ Services." Make sure you are listed under any possible variations for your name. For example, "Reedman DJs" might be "Readman DJs" or "Reidman DJs." Have your phone number listed under the correct spelling, then under every alternate spelling put "see (correct spelling)."

If people can't find your name in the white pages, they may pick up the yellow pages, turn to the "Disc Jockeys" section, see all your competition and then you might never get that call! One thing that never fails to amaze me is the number of businesses that advertise: "Find us fast in the yellow pages." If you need to tell people you're in the phone book, tell them to look in the white pages. Chances are, your competition will be pages away.

Yellow pages

The yellow pages, however, is a necessary evil. But be careful. Each year, your yellow pages salesperson will offer you a "better" deal: a bigger ad size suggestion, more places to have your listing, etc. The bigger the city, the more places there are to run a listing. With a little effort, the yellow page sales superstar will have you in 10 different locations, in color with major artwork, and a list of every kind of function you play all nicely displayed in 18-point type. Maybe it will work for you, and maybe it won't.

No matter how small your yellow pages ad is, make sure your phone number is BIG. If potential clients can't find your number at a glance, it's a good chance they'll move on to the next ad.

Most phone books across the country have a coupon section now. This could be a great promotional idea for your business. People are starting to become more aware of this section. It only takes using it once for people to start looking for other businesses that participate. Be sure to reference the coupon in your yellow pages ad so the customer knows to look for it. What makes this an excellent promotional tool is that everybody has a phone and every business has a listing, but with the coupon, you have the added incentive for why they should call you.

Is bigger better?

If you feel it's necessary to have a large, dominant ad in the yellow pages, you might want to consider an editorial type of display ad. You could have a title that

reads, "Don't book a DJ until you read this!" Then the body copy could explain that your prices are lower, your service is better, and you're the greatest thing to help the American party since the invention of music. Then don't forget a big phone number. If you don't want to go to the expense of a coupon, consider offering a discount for them mentioning the ad when they call.

The whole idea is this: First you have to get your customer's attention. In the white pages, you already have their attention. They're already making the effort to call you; they just want your number. The size of your listing probably won't make a difference. In the yellow pages, you want to stand out from your competition. Bigger is not always better, except to the person who is selling you the ad. Clever is better. Think about getting help from someone other than your yellow pages salesperson to design your ad. And hold on tight to your wallet. Yellow pages advertising is not a one-time charge; it's month-after-month. When you add it up over a year, it can become one big number.

Bob Popyk is publisher of Creative Selling, a monthly newsletter on sales and marketing strategies and author of the book Increase Your Mobile DJ Business by 30%... Starting Next Week! To reach him for comments, request a free sample of his newsletter, or to order his book for $20 plus $6.50 shipping and handling, call (800) 724-9700, or write to: Bob Popyk, Bentley-Hall Inc., 120 Walton Street, Syracuse, NY 13220.

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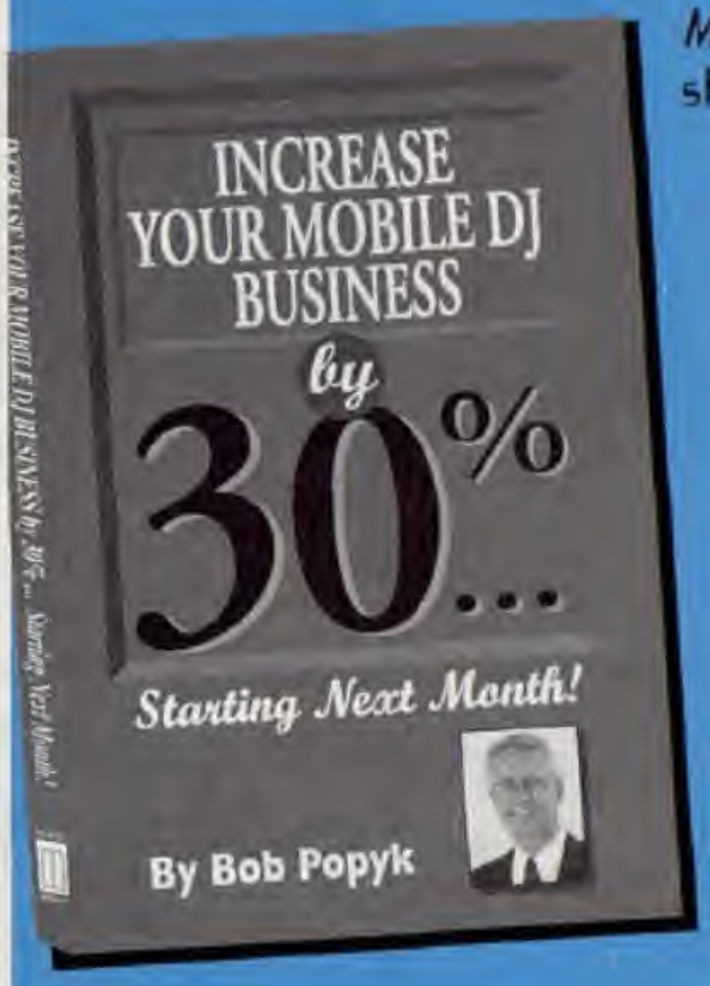

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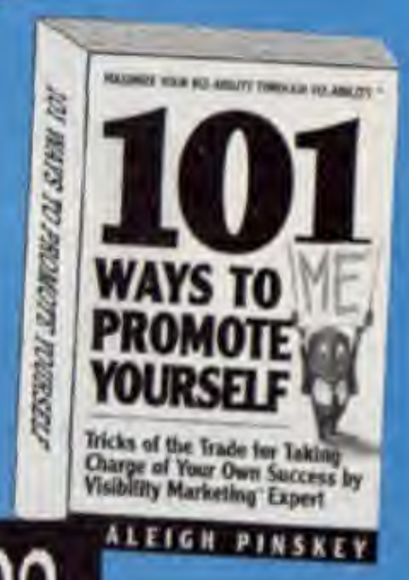
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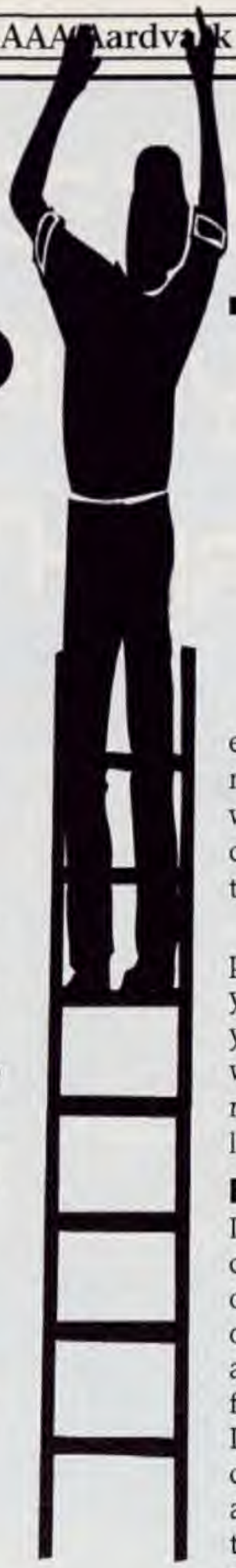
REALITY CHECK

Getting To The Top

IT CAN'T HURT TO BE FIRST ON THE LIST.



We've all seen AAAAA Plumbing Service and AAAAA Locksmith in the yellow pages or classified section of a newspaper. Ever wonder why a company would choose such a name? Obviously, it's to get listed toward the top but, what's so special about that? The fact is, with any commodity service (one where the client perceives all providers are equal), clients start at the top (AAAAA) and work toward the bottom until they find what they want.

Are DJs a commodity service?

As DJs, we believe that we are each totally different from the other. We know this because we see the broad spectrum of our competition, from the "bottom feeders" with their home stereos, to the extremely sophisticated interactive services with elaborate staging, intelligent lighting and a crew of six for each show. Unfortunately, clients don't see things the way we do. All they see is a list of DJs on a page in the phone book. Some ads are big, some are small, but for the most part, they lump all of us together as "Disc Jockeys."

We can argue till the cows come home that all mobiles are not created equal but, since our industry consists of many individual, small companies without any overall organization, we can't fault the public for perceiving things as they do.

Think about it. When you need a plumber, locksmith, electrician, etc., do you really know where to start? Unless you've had a good or bad experience with one, or you have a reliable recommendation, you really don't care which locksmith opens your locked car at 2 a.m.

Bring home a DJ

I've often used this phrase, spoken by the client, to illustrate the commodity effect of our business: "Oh honey, while you're out, get a loaf of bread, a gallon of milk and, oh yeah, get a Mobile Disc Jockey for our party on Friday." Milk, bread and DJs: These are all representative of commodity items in the public eye. They are things people don't care from where they're bought, just that they serve their purpose and can be got at a reasonable cost.

If I've got your blood boiling... good. I've hit on a sensitive subject that you may be dealing with and trying to defeat by smooth talking the client. You may be the smoothest talker in this regard but, you can't easily change how a stranger (your new client) perceives you. If she has a formal printed list of MDJs in the area, chances are it will be in alphabetical order. If she appears inattentive in listening to your speech, it's probably because she's heard several variations of

BY MARK JOHNSON

your spiel from her previous calls to your competitors.

What's in a name?

The phone company has stringent guidelines on what you may call your company for this very reason. They don't want to list AAAAA Mobile Disc Jockeys if that's not your real name. Most of us have company names that use superlatives like Spectacular Sounds, Marvelous Melodies and Dynamic DJs. All work well on business cards, stationary and other printed ads but, may put us down the list when used in ads that are alphabetized.

Classified sections of a newspaper may not be as concerned about your real name as are the yellow pages. If your company's name naturally appears earlier in the alphabet, then it should be fine as it is but, if it doesn't, then you may want to slightly change the name. For example, if a person named Al owns Spectacular Sounds, he could informally list it as Al's Spectacular Sounds.

If your company's name naturally appears earlier in the alphabet, then it should be fine as it is but, if it doesn't, then you may want to slightly change the name.

If you wish to move your name further up in the yellow pages by using an entirely different name then you have to provide a DBA (Doing Business As) to the phone company in addition to your regular trade name certificate. The trade name certificate is what was used to register your company name as a unique name (within reason), within your state, so you may open a business checking account. A DBA allows Spectacular Sounds to also be referred to as Al's Spectacular Sounds.

Now you win on both counts. You can keep your more functional, superlative name and still appear earlier on a formal list. It won't guarantee that you get the gig but, at least your phone will ring before your competitors', which are further on down the list!

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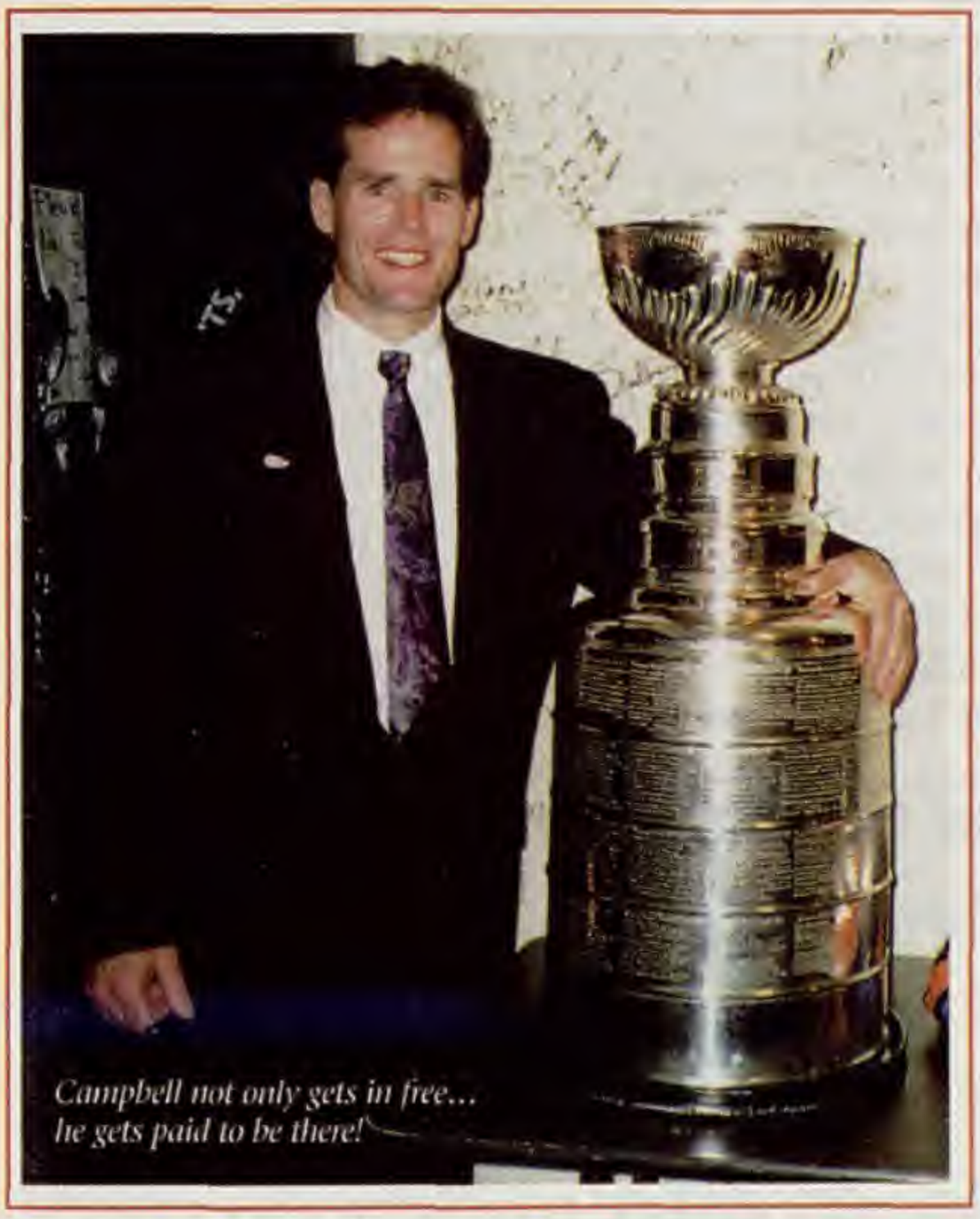
BY STEVE WOZNIAK

Hot Tunes for Cool Games!



Campbell not only gets in free... he gets paid to be there!

While sports fans pay thousands of dollars for seats at regular season and playoff games at major sporting events, DJ T. (Tim) Campbell, of East Lansing, Mich., not only gets in free... he gets paid to be there!

Some people have all the luck. But lucky is way too mild a term—especially when we're talking about someone who has hit the jackpot for sports junkies! This is better than receiving a Gordie Howe signed hockey jersey... or a pair of Michael Jordan game-worn basketball shoes... or even a rare Honus Wagner baseball card!

Hockeytown, USA

Since 1993, Campbell has been mixing his passion for music with 33 years experience of playing organized hockey. That's when "Tunes By T" began integrating recorded music with videos on the giant

SOME GUYS GET ALL THE GREAT GIGS.

CAMPBELL'S MUSIC LIST FOR EVERY GAME SITUATION:

Spoof Songs
Rock & Roll All Night ... Kiss
Bad To The Bone... George Thorogood
Heartache Tonight... Eagles

Fight Songs
Everything About You... Ugly Kid Joe
Fight For Your Right To Party... Beastie Boys
Sunday Bloody Sunday... U2

Clapping Music
Centerfold... J. Geils Band
Beer Barrel Polka... Royal Tones
Blister In The Sun... Violent Femmes

Audience Sing-A-Longs
Respect... Aretha Franklin
I Saw Her Standing There... Beatles
Minnie The Moocher... Cab Calloway

Audience Dance Favorites
Stayin' Alive... Bee Gees
C'mon Ride The Train... Quad City DJ's
Get Down Tonight... K.C. & The Sunshine Band

Penalty Against Home Team
Innocent Man... Billy Joel
It's A Mistake... Men At Work
Don't Do Me Like That... Tom Petty

Penalty Against Visiting Team
Loser... Beck
Hit The Road Jack... Ray Charles
If I Only Had A Brain... Wizard Of Oz

Goal By Home Team
Whoomp! (There It Is)... Tag Team
Get Ready For This... 2 Unlimited
Hey, Hey, Hockeytown... by the Detroit Red Wings

Goal By Visiting Team
No More Mr. Nice Guy... Alice Cooper
We're Not Going To Take It... Quiet Riot

Goalie Save By Home Team
Unbelievable... EMF
Whatta Man... Salt-N-Pepa
That's The Way I Like It... K.C. & The Sunshine Band

Spectacular Body Check Music
Upside Down... Diana Ross
I Believe I Can Fly... R. Kelly
Head Over Heels... Tears For Fears

Victory / Departing Music
Happy Trails... Roy Rogers
King Of The Road... Roger Miller
December, 1963 (Oh What A Night)... Four Seasons

Sony Jumbotron at Joe Louis Arena before, during and after Detroit Red Wings games.

We're not talking about playing music at just any ol' skating pond. Nooooo! We're talking about entertaining the fanatical fans in Hockeytown, USA. This is the city *Sporting News* named the 1998 number one sports town in America based on fan fervor, attendance and overall team records.

He Scoressszzz!

"The Red Wings' organization learned of me when I was entertaining at Perennial College Powerhouse, Michigan State University," Campbell says. With the call from the Red Wings in 1993, Campbell replaced a traditional organist with a hot, high-tech approach to entertaining at the coolest game on earth.

Prior to the beginning of the hockey season, he recorded 90 seconds of each song to be used to maximize the number of selections (40) per disc. Before each game, Campbell checks his playlist for the most appropriate tunes for that particular game. The only song that the National Hockey League won't allow him to play is "Three Blind Mice" in reference to penalties called or not called by the referee.

Similar to a mobile entertainer at a wedding reception, Campbell is more than simply a music provider at these events. He is also involved in creating an entire multimedia entertainment package. Ten people on headsets work as linemates to increase fan enjoyment.

Ninety minutes prior to the start of each game, a rehearsal is held to confirm that all sound, video and lighting equipment is functioning properly. This is followed by a meeting with the entire entertainment staff from the arena to review the evening's script before the opening of the "Big Show."

"Our staff is well orchestrated and spread out during each game," Campbell points out. "We try to develop a game plan ahead of time, but we always change on the fly and go with the flow. I'm on my toes standing in a forward position for

Similar to a mobile entertainer at a wedding reception, Campbell is more than simply a music provider at these events. He is also involved in creating an entire multimedia entertainment package. Ten people on headsets work as linemates to increase fan enjoyment.

three straight hours for better concentration. We have a video control room on one side of the press box. From where I'm perched in my 8' x 10' cubby hole, I can see the whole ice surface. If I were just one inch taller, I wouldn't be able to stand up!"

Game Time

Campbell uses his own music equipment at the "Joe" (Joe Louis Arena). This includes six mini-disc players, a dual CD player, and a mixing board.

After the face off, he alternates between hit songs, organ and drum beats and crowd chants. Unlike music in some other hockey and basketball arenas, Campbell is careful to cut a song quickly when the action resumes. "I'm there to enhance the game atmosphere," he says. "I don't want to compete against the game, or make it sound like a three-ring circus."

King Of Bumper Music

Bumper music is not the sound of two vehicles meeting unexpectedly on a highway; it refers to snippets of songs interjected at points during an event. For example, at wedding receptions "bumper music" is often used to enhance the bouquet and garter rituals. At Red Wing hockey games, bumper music refers to the songs played while the professional athletes are not playing.

"I don't really have a name for the style of music I play to enhance the atmosphere in the arena," Campbell says. "Our overall format is modern rock. We feel that it best relates to the game. I do center my attention to entertain as many fans as possible with a wide variety of music."

Crowd Reaction

For the fans, Campbell's goal is to include appropriate song requests whenever possible. "The season ticket holders who sit nearby really appreciate that," he remarks. "In fact, there are two season ticket holders who sit near me who just won't leave until they hear Roger Miller's 'King Of The Road'."

Occasionally, Campbell receives song requests from players. Darrin McCarty (team tough guy) once asked for the Marilyn Manson song, "Beautiful People." After hearing it, team captain Steve Yzerman exploded—saying that he never wanted to hear that offensive song again.

According to Campbell, even the referees have commented on his song selections. He has been told that ice officials have intentionally delayed the drop of the puck on occasion because they liked a particular song being played!

According to Campbell, even the referees have commented on his song selections. He has been told that ice officials have intentionally delayed the drop of the puck on occasion because they liked a particular song being played!

"My first year, we went all the way to the Stanley Cup finals," Campbell proclaims. "The next year we won a record 62 regular season games. The last two years, we won the Stanley Cup championship!" He wears a Stanley Cup ring that was presented to him by the Detroit Red Wings organization for last year's victory.

"Who knows when this amazing rollercoaster ride will come to an end?" Campbell says. "I've been able to ride in two Stanley Cup victory parades in front of over 1.2 million fans each!"

Off The Ice

Campbell founded Tunes By T in 1983. Today, he has four units dedicated to stadium/arena events. He also has five systems on a traveling road squad that takes them through a schedule that includes wedding receptions, corporate events, school dances, and other social occasions.

Campbell attributes his success to putting the client's wishes first and foremost and admits his Mobile DJ clients are often impressed by his association with the hockey team. He advertises this connection in his brochures, advertisements, and on his voice mail messages. "Actually, I'm not sure how much extra business we're getting from this experience," he admits. "Most people are more concerned with their big day, and they just want to make sure that it will go well. Their functions are just as important to me as the Red Wings' games."

Spoken like a true champ!

Worthy cause

BEANTOWN MOBILE'S EFFORTS HELP STARVING KIDS.

DJs are best known for using other artists' music to create a party atmosphere where people can have fun and put aside their troubles for awhile. In the case of Joel Greenberg, however, his experiences in music have made possible a project that takes the world's troubles head on. Greenberg, owner of Greater Boston's Jammin' Entertainment, has been able to use his DJ connections, as well as his own songwriting skills, to take on a project to benefit a worthy cause: the struggle against hunger.

Ray of hope

After seeing a late-night infomercial while relaxing at home in Peabody, Mass. after a Saturday night gig, he became inspired. Greenberg was mesmerized by the disturbing images of hungry children and was surprised to learn that these kids were right here in America. "To be honest, I never knew the United States had hungry children," he admits.

What came out of this experience was Greenberg's determination to produce a CD to benefit Feed The Children, the charity that produced the program he had seen that night.

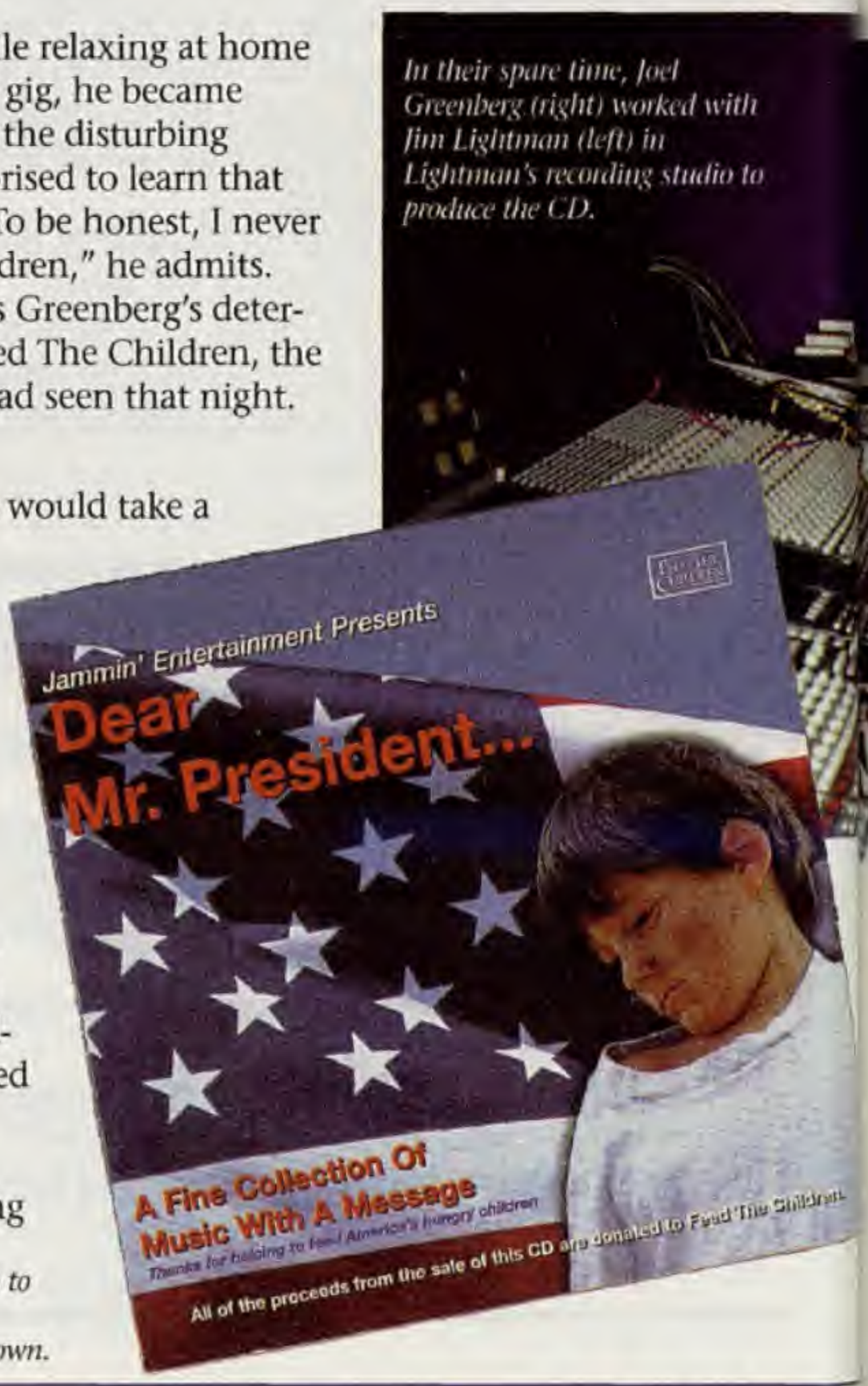
Starting point

Greenberg began the project knowing it would take a lot of effort to pull it off. After the initial step of getting permission to use the Feed The Children logo, he had to find performers, schedule studio time, line up sponsors to cover expenses, and start writing lyrics.

This wasn't the first time Greenberg had worked on a benefit project. In recent years, he has organized events for Boston Against Drugs, the American Cancer Society, and teamed up with his town's police department to host a fund-raiser for the Jimmy Fund, which featured an appearance by Zachary Ty Bryan of television's *Home Improvement*.

To DJs who are interested in organizing

BY DAN WALSH


Jammin' Entertainment Presents
Dear Mr. President...
A Fine Collection Of Music With A Message
All of the proceeds from the sale of this CD are donated to Feed The Children.

In their spare time, Joel Greenberg (right) worked with Jim Lightman (left) in Lightman's recording studio to produce the CD.

Proceeds from "Dear Mr. President" go to Feed The Children, an American organization dedicated to feeding our own.

SONG TITLES
Isn't It Cool
Dear Mr. President
Blah Blah Blah • End of the Month
Little Gary • Angels Town • My Friend
Feed The Poor • Greedy DeeDee
Picture-Perfect
World?

any kind of charity fund-raiser, Greenberg says, "It takes a lot of work and thorough planning... don't cut corners!" He recommends consulting a lawyer to make sure all the legal bases are covered, and warns not to underestimate the need for security at an event. He can attest to the fact that benefit work gets a company noticed as a positive force in the community, but the "free publicity" carries a hefty price tag.

Ultimately, Greenberg's efforts yielded fruit. Released in June, the 10-song CD, entitled *Dear Mr. President,* contains music performed by Boston area groups and singers, including a number of children. Musical styles range from pop and hip-hop to alternative and blues rock. The lyrics deal with issues in a straight forward way but always with a positive outlook, focused on ending hunger and violence. Greenberg wrote or co-wrote almost all of the songs.

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Message in the music

The disc opens with an up-tempo, guitar-driven tribute to Feed The Children, "Isn't It Cool," performed by Beverage, a Boston alternative band. Greenberg wrote the title song from the perspective of a hungry child asking the president to change places with him for one day. It has a classic country feel, and is sung by 12-year-old Matthew Soursournian. Another highlight is "My Friend Always," a heartfelt pop ballad prompted by the middle school shooting in Jonesboro, Arkansas, with vocals by 11-year-old Stephanie Schapero.

"Greedy DeeDee" is a particularly funky gibe at tight-fisted types who simply refuse to give, and is inspired by some real-life misers whom Greenberg encountered as he sought funding for the project. The quality of the performances on this album, children and adults alike, is consistently high. Greenberg also ensured top-notch production values by enlisting the talents of a respected Boston area producer, Jim Lightman, of Metropolis Recording Studio. According to Greenberg, "Jim Lightman is part owner of the studio, so that made possible reduced-rate recording time for the CD."

Bobby Jones sings the hip-hop tune featured on the CD, "Greedy DeeDee."

It's clear that making a contribution of time and talent can really make a difference, in the life of the giver, as well as in the lives of the needy.

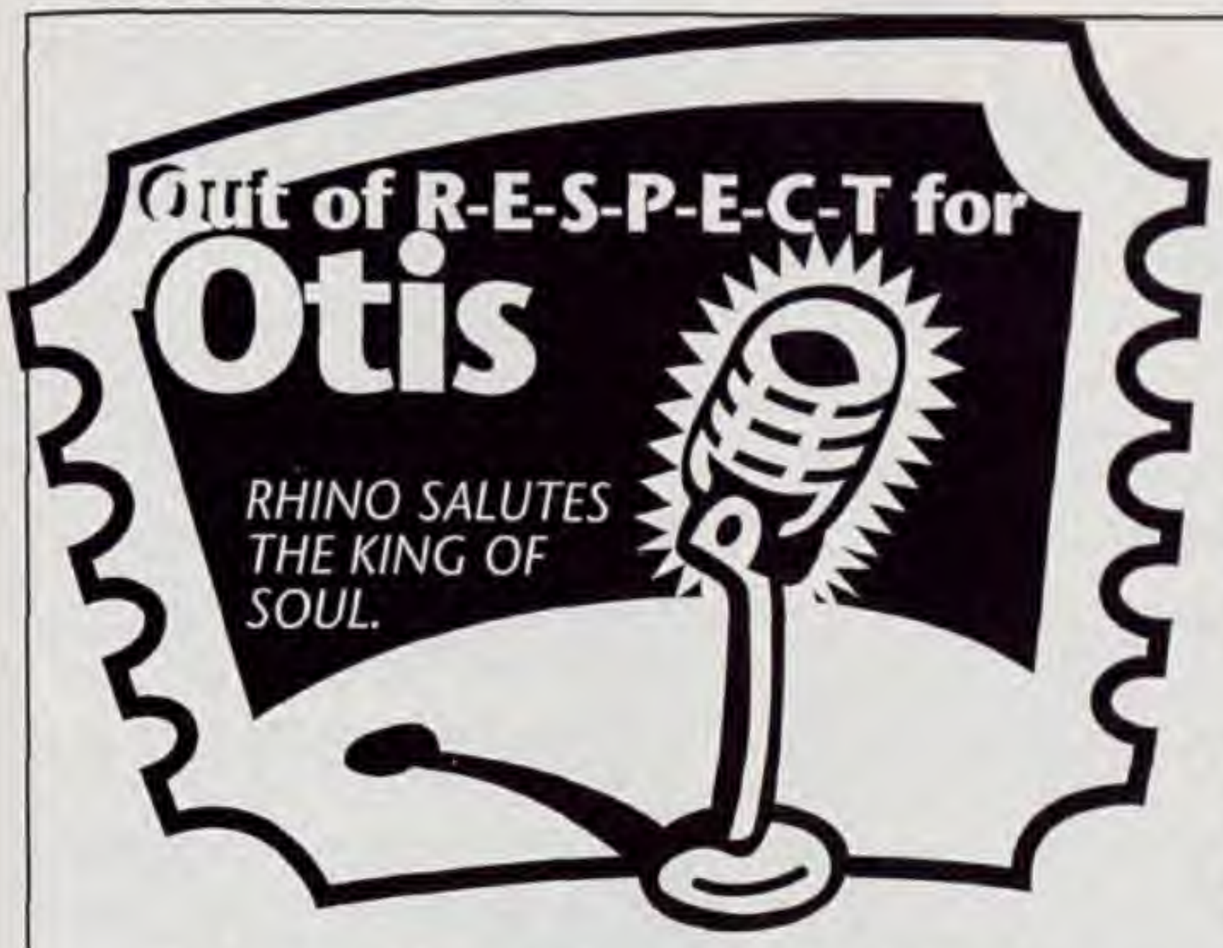
"Many of the people involved in the disc are customers of ours, as I do lots of school dances and youth oriented parties," says Greenberg. Graduation parties, bar mitzvahs, and sweet sixteens are company specialties. Jammin' Entertainment is an interactive DJ company, utilizing props and special acts, including a simulated TV game show, along with lighting and music. One of the ways he boosts the fun level of his shows (and promotes his company) is by spicing his mixes with custom-made "liners" or "drop-ins."

Putting the disc together has been a challenging and rewarding experience, says Greenberg. It has also led him to give more attention to another aspect of his creativity, songwriting. While staying firmly established as a Mobile DJ, he says, "I'm focusing more on writing lyrics and trying to break into that part of the music industry." DJs often develop an ear for what's good. A desire to make a contribution in this way just makes sense, Greenberg feels. It's clear that making a contribution of time and talent can really make a difference, in the life of the giver, as well as in the lives of the needy.

You can help

All the proceeds from this CD go toward helping Feed The Children carry on its work of buying food and delivering it by truck to food pantries across the United States, as well as providing disaster relief.

Dear Mr. President can be purchased directly from Jammin' Entertainment at 301 Newbury Street, Suite 163, Danvers, MA, 01923, for $15 (s&h included). Please make checks payable to Jammin' Entertainment. The disc is also available in the Boston area at all Sam Goody/Musicland locations, Tower Records, Newberry Comics, and other retail outlets. Look for the disc in the near future at the Feed The Children Web site: www.feedthechildren.org.



With the release of *Dreams To Remember: The Otis Redding Anthology*, Rhino Records celebrates the history of the consummate soul man.

***Dreams To Remember* features a total of 50 tracks spanning close to a decade of his recorded career. Songs such as "These Arms Of Mine," "Pain In My Heart," "That's What My Heart Needs," "Mr. Pitiful," and the immortal "(Sittin' On) The Dock Of The Bay," all included on this package, demonstrate the breadth of talent that Redding possessed. As an interpreter, Redding was matchless, whether exhorting his followers to "Shake" with an all-out abandon merely hinted at in Sam Cooke's original, or stripping The Rolling Stones' "Satisfaction" to the essence of its pounding beat.**

As a songwriter he was every bit as commanding; demanding his fair share of "Respect" long before Aretha Franklin wrapped her regal pipes around his luminous anthem.

Redding was also a tremendous presence as a live performer, leading his well-oiled band—sporting six horns under the direction of saxophonist Robert Holloway—through a program of nonstop hits with uncanny precision. Disc two of *Dreams To Remember* closes with five tracks recorded live at The Monterey International Pop Festival, including "Shake," "Respect," "I've Been Loving You Too Long (To Stop Now)," "Satisfaction," and "Try A Little Tenderness." Redding's spectacular performance at the 1967 festival marked a commercial breakthrough, but less than six months later he was killed in a plane crash.

He was an unceasingly eloquent, forceful spokesman for the lovesick and forlorn during his tragically truncated career, begging and pleading for mercy from the piercing ache in his broken heart as soul streamed from every pore. Yet as writer Bill Dahl's liner notes to *Dreams To Remember* point out, Redding's character was as powerful as his voice. In a time of intense segregation, Redding was a tireless champion of integration. Everyone surrounding him, no matter their racial background, combined their talents and sensibilities to produce some of the sweetest, toughest, most enduring soul music ever created. Free of the scandals that seemed to dog many of his contemporaries, he was an incredibly talented soul man who enhanced the lives of everyone associated with him, only to die much, much too soon.

There are many Redding titles in the Rhino/Atlantic catalog, but the 50 tracks on the carefully crafted *Dreams To Remember* present the full impact of Redding as a soul pioneer who inexorably altered the rhythm & blues landscape—and, ultimately, all of pop music—with his gritty vocals and unforgettable songs. When Redding sang it, heartbreak never sounded so good.

This two-CD set is available at retail for a suggested list price of $29.98, as well as through RhinoDirect at 1-800-432-0020.

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Let's get started!

What song would you like to never play again?

Title_____ Artist_____

What's your favorite song to open the show?

Title_____ Artist_____

What song do you like to close the show with?

Title_____ Artist_____

What song do you think is the best party hit of all time?

Title_____ Artist_____

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A brief intro...

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Your 5 most-requested PARTY songs for 1998 (i.e. YMCA)?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

Name 5 CLASSIC ROCK songs played most in 1998.

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

Name 5 MODERN ROCK songs played most in 1998.

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

Name 5 DANCE songs played most in 1998 (i.e. disco/pop).

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

What 5 COUNTRY songs have you played most in 1998?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

The 5 OLDIES you played most in 1998 (i.e. '60s or earlier)?

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

List your 5 most-played BRIDAL songs for 1998 (i.e. first dance).

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

List your 5 most-requested KARAOKE tracks in 1998.

Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____
Title_____ Artist_____

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CLUB VIEW

Back in the Swing!

1930s AND '40s STYLE SWING IS BACK WITH A NEW TWIST.

BY DAVID KREINER

All musical styles enjoy cycles of popularity. Now it's swing music's time to return to the top. Harry Connick Jr. has been doing it for years, but now modern/ alternative rock and top 40 stations are playing the new swing music. A recent commercial for the Gap features "Jump, Jive and Wail" by Louis Prima, a song which is also covered on the latest Brian Setzer Orchestra CD. Setzer, former lead of the Stray Cats, has taken his rockabilly sensibilities deep into the big band genre. Bands such as Big Bad Voodoo Daddy's, Royal Crown Revue, and Cherry Poppin' Daddy's, are being programmed in heavy rotation on many national playlists (see list). Hits by the original swing artists and bands never went away, but now 11-40 year olds are requesting music by these new artists.

When songs are being played on the radio, club and event requests aren't far behind. Many clubs nationwide already have added dedicated swing nights where the clientele wear retro clothes and come

It's not just swing. Other dance styles—such as mambo, cha-cha, rumba, tango, salsa, merengué, east coast swing, lindy hop, fox trot... jive and jitter-bug—are also back in vogue. They are fun to learn and can really get the crowd on their feet and working up a sweat.

to the club early to learn new dance steps. Now, 20 years after the demise of disco, partner dancing is cool again and not confined to Arthur Murray Dance Studios. A new movie "Dance With Me" starring Vanessa Williams as a Houston dance instructor, and her partner played by international pop star Chayanne as a Cuban dancer, add fuel to the fire with a soundtrack CD and more national exposure.

The potential is great for club owners, promoters, and DJs to turn a slow or dead night into a featured swing night. Just partner with a local dance studio, singles club, and dance instructors and let the fun begin. Offer free dance lessons early in the evening, which will segué into late-night business.

It's not just swing. Other dance styles—

SAMPLE SWING PLAYLIST

CURRENT ARTISTS	TITLES
Cherry Poppin' Daddy's	Zoot Suit Riot
Big Bad Voodoo Daddy's	You and Me and the Bottle Makes Three
	Mambo Swing
Royal Crown Revue	Barfly's at the Beach
Squirrel Nut Zippers	Hell
	Suits are Picking Up the Bill
Brian Setzer's Big Band	Jump, Jive and Wail
Chicago	Night & Day (all cuts)

CLASSIC ARTISTS	SUGGESTED TITLES
Benny Goodman	Sing, Sing, Sing
Louis Prima/Keeley Smith	Jump, Jive and Wail
	Just a Gigolo
Count Basie	April in Paris
Cab Calloway	Minnie the Moocher
Glenn Miller	All
Dean Martin	All
Frank Sinatra	All

ROCKABILLY ARTISTS (swing music without the horns)
Stray Cats • Elvis Presley (early years) • Polecats • Bill Haley & the Comets

such as mambo, cha-cha, rumba, tango, salsa, merengué, east coast swing, west coast swing, lindy hop, fox trot, hustle, jump, boogie woogie, jive and jitterbug—are also back in vogue. They are fun to learn and can really get the crowd on their feet and working up a sweat.

This rebirth of swing appears to be much more concrete than the lounge/cocktail trend of '96-'97. It is certainly an extension of lounge but, with the support of radio air play, MTV, and Hollywood, it should get far more mass appeal. As a DJ, you may find yourself playing lounge, salsa and swing in one night.

This trend has major momentum and great youth appeal. The new swing artists, as well as classic '30s, '40s and early '50s big band, will make your programming stronger, make your club more money, and make you more marketable. As a mobile, your varied playlist probably includes the hits of the original swing era already. For you, this represents a way to reach a broader audience with music that's part of your standard fare. The classic line "It don't mean a thing if it ain't got that swing" certainly holds true in the late '90s!

Info on the Internet: www.swingset.net covers live venues nationwide. The Northern California Lindy's Society has many links to other swing sites (java required) at www.NCLS.com.

Dave Kreiner is the owner of The Source DJ Music Supply and Southern California Music. He is a nightclub consultant and a mail order music supplier of CDs, remixes, and 12" vinyl for Mobile and Nightclub DJs. For a free catalog call (800) 775-3472, e-mail at scmsrecord@aol.com, or via the Web: www.thesourceformusic.com.

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ROCKY HORROR Goes Karaoke!

BY LYNNE BRATTON-MYERS

PARTY ANIMALS WON'T JUST BE DANCING TO "THE TIME WARP"; THIS HALLOWEEN, THEY'LL BE SINGING IT.

Move over Dracula and woolfie! This year's Halloween extravaganza will be a trip in the time warp with Brad and Janet, Riff-Raff and Dr. Frank-n-Furter for the 20th reunion of *The Rocky Horror Picture Show*.

Just in time for Halloween, Sound Choice® Accompaniment Tracks has released the first ever karaoke hits from *The Rocky Horror Picture Show*, the parody of science fiction movies, overblown comics, 1950's beach movies, and every genre of rock 'n' roll. First a musical, then a cult-classic movie, *The Rocky Horror Picture Show* has thrilled audiences for the past two decades.

Whether you're a KJ, or a DJ just dying to add karaoke to your lineup, *The Rocky Horror Picture Show* is a unique way to add fun and audience participation to your Halloween parties. *Rocky Horror* karaoke doesn't cool down the Halloween fun, it heats it up. All of your ghouls and vampires will just love to howl with "Science Fiction Double Feature," "Dammit Janet," "Over At The Frankenstein Place," "The Time Warp," "Sweet Transvestite," "Hot Patootie," "Touch-A, Touch-A, Touch Me," and "I'm Going Home."

Whether in a club setting or a private party, all you need are willing participants and a little advanced warning to put on a *Rocky Horror* karaoke show. If you're the KJ or DJ for a private party, have the host send out invitations along with role assignments. Include general directions for each costume and makeup, if applicable. For real fun, have appropriate snacks and props for audience participation.

At a club, the sky's the limit. Have the club owner or manager do prior advertising and promotion, perhaps linked with a local

Begin, end or intersperse your night of *Horror* with traditional Halloween favorites, such as:

Monster Mash ..... Bobby "Boris" Pickett
..... and the Crypt Kickers
Werewolves of London ..... Warren Zevon
Abracadabra ..... Steve Miller
Ghostbusters ..... Ray Parker, Jr.
Thriller ..... Michael Jackson
Witch Doctor ..... David Seville
Haunted House ..... Jumpin' Gene Simmons
The Adams Family ..... Vic Mizzy
Purple People Eater ..... Sheb Wooley

All are available by the original artists or in karaoke format by Sound Choice.

radio station with a suitable airplay format. Prepare costume and makeup guidelines for Rocky Horror "newbies," which may be picked up at the club. Open the stage for individual singers or for all who are dressed as the character who is singing the particular *Rocky Horror* song. Provide props, or let guests bring their own. If you need help, additional scripting and prop guidelines are also available at a number of sites on the Internet (search: Rocky Horror or go to http://excite.netscape.com/directory/entertainment/movies/genres/cult/rocky_horror_picture_show/).

Hold a costume contest and award *Rocky Horror*-style prizes such as gift certificates to the local hotdog place for "franks," an all expense paid trip to "Transylvania" (the local haunted house), a set of tires (to avoid flats), a grocery shopping spree (for a 10-pound bag of rice, box of prunes, and fresh floral bouquet), or if the club owner springs for really great prizes, maybe a trip for one of the winners.

Whether you choose to use karaoke this Halloween or a combination of karaoke and traditional musical voodoo, remember to add a little *Rocky Horror* to the lives of your audience. It'll be a "bootiful" experience.

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Dance Rap!

IS IT RAP? OR IS IT JUST GREAT DANCE MUSIC?

BY JAY MAXWELL

I always find it interesting when someone says that they don't want any rap but, with the next breath, requests "Push It" or "Men In Black." This, to me, proves that the average person doesn't really know what rap is. When someone tells you that they don't want any rap played, you, the DJ, have to become judge and jury. What, in this person's mind, is rap?

If you decide to play it safe and not play anything categorized as rap, you're likely to get complaints that you aren't playing any good dance music. That's right. Rap offers us some of the best dance music out there.

When rap music first came on the scene, my personal expectation was that it would be a short-lived fad with only a small footnote in the journals of popular music history. Instead, two decades have seen rap music grow to become one of the most controversial styles of music, as well as one of the most commercially successful types of entertainment. It is music that may have begun as music for urban youth, but has crossed many lines to become music that is a staple at almost any type of party.

So what exactly is an acceptable party rap song? My definition is that if you ask a client (who hates rap) about a rap song and he or she recognizes it and says, "Oh yeah, that's a great dance tune," then it's OK to play it. In other words, thanks to radio, once the general public accepts a danceable rap song, then it's a candidate for the "party rap" category.

What people are actually requesting when they don't want rap music played is the type with explicit or violent lyrics. You know, the kind with the warning label to parents on the case that some teens might buy to show their rebellious side simply because their parents told them not to ever bring that kind of music into the house. So don't be confused when someone asks for a song by Heavy D or DJ Jazzy Jeff and the Fresh Prince or M.C. Hammer and then says, "Whatever you do, don't play any rap stuff. I can't stand it."

You will find in my Top Party Rap Songs list music that has become widely familiar and has crossed over to other genres. While these songs probably have never been played on a country music station (at least not when the station manager was in town), some country dance clubs will frequently mix in some of these songs at some point during the night. Some even have an associated line dance. Even if you seldom play rap, the songs listed here are must-haves for almost any gig. In fact, many of these songs wouldn't even be considered rap to some people because they've been heard on radio stations that also play music from bands like The Dave Matthews Band, Paula Cole, and even Hall & Oats. So when people hear "I Miss My Homies" or "Ice, Ice Baby" on a Top 40 / CHR (contemporary hits radio) station they begin to think of the song as mainstream pop instead of its original category

of rap.

I've made a point of stating that the following songs are great party songs for people who claim they don't like rap. But will this list satisfy those dancers whose main musical taste *is* rap? Well it will probably whet their appetite just enough for them to ask for more. The following song list would appease them about as much as playing "Boot Scootin' Boogie" or "Chattahoochee" would for a country crowd.

If you were going to play for a country crowd you would certainly take more than a Garth Brooks and a Shania Twain CD with you. If you regularly play for school functions, pool parties or teen birthday parties you'll need these songs and a good selection of the latest and greatest rap songs. I suggest you avoid the parental advisory versions. Play the clean lyric versions and parents will respect you for making the effort to ensure that the lyrics meet at least radio play standards.

And that's all for now. Or should I say, "that's a rap"?

PARTY RAP SONGS

Song Title	Artist
1. C'Mon N' Ride It (The Train)	Quad City DJ's
2. Gettin Jiggy Wit It	Will Smith
3. Push It	Salt-N-Pepa
4. Wild Thing	Tone Loc
5. U Can't Touch This	M.C. Hammer
6. Whoomp! (There It Is)	Tag Team
7. Shoop	Salt-N-Pepa
8. Baby Got Back	Sir Mix-A-Lot
9. Tootsee Roll	69 Boyz
10. Men In Black	Will Smith
11. Funky Cold Medina	Tone Loc
12. It Takes Two	Rob Base
13. I'll Be Missing You	Puff Daddy
14. Whatta Man	Salt-N-Pepa
15. Bust A Move	Young M.C.
16. I Miss My Homies	Master P
17. Ice, Ice Baby	Vanilla Ice
18. Da Dip	Freak Nasty
19. Space Jam	Quad City DJ's
20. Gangsta's Paradise	Coolio
21. Walk This Way	Run D.M.C.
22. Raise The Roof	Luke
23. 1, 2, 3, 4 (Sumpin' New)	Coolio
24. Hip Hop Hooray	Naughty By Nature
25. Insane In The Brain	Cypress Hill

Jay Maxwell owns and operates Jay Maxwell's Music By Request in Charleston, South Carolina.

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WARNING!

THIS MUSIC CONTAINS NO SUNSCREEN AND MAY MAKE YOU HOT!

Summer is winding down, but the summer compilations sure aren't. Perhaps it's the heat but, this sunny season seems to bring out the most exciting music. So now is the time to scoop it all up, so you can keep all your events at the same exhuberant level all year, not just for three short months! Let's start off with three new compilations sure to pique your summer playlist.

BY FRED SEBASTIAN

New for the summer of '98, "THE BEST SUMMER PARTY ...EVER!" brings together classic summer tunes and top current hits that will make this another summer to remember. This compilation features:

Dance The Night Away ..... THE MAVERICKS
California Girls ..... BEACH BOYS
Walking On Sunshine ..... KATRINA & THE WAVES
Tubthumping ..... CHUMBAWAMBA
Spice Up Your Life ..... SPICE GIRLS
Samba De Janeiro ..... BELLINI
Kung Fu Fighting ... BUS STOP w/CARL DOUGLAS
Last Thing On My Mind ..... STEPS
Feel It ..... THE TAMPERER w/MAYA
It's Like That ..... RUN DMC vs JASON NEVINS
Everybody ..... BACKSTREET BOYS
I Wanna Be The Only One ..... ETERNAL
..... w/ BE BE WINANS
Shy Guy ..... DIANA KING
In The Summertime ..... SHAGGY w/ RAYVON
I Got You Babe ..... UB40 w/CHRISSIE HYNDE
Shine ..... ASWAD
Driving In My Car ..... MADNESS
Lambada ..... KAOMA
Tequila ..... THE CHAMPS
Zorba's Dance ..... LCD
Sunshine ..... UMBOZA
Bellissima ..... DJ QUICKSILVER
Seven Days And One Week ..... B.B.E.
Stranded ..... LUTRICIA McNEAL
Horny ..... MOUSSE T w/ HOT 'N' JUICY
The Rockafeller Skank ..... FATBOY SLIM
Free ..... ULTRA NATE
I Luv U Baby ..... THE ORIGINAL
Se A Vida E ..... PET SHOP BOYS
Do It Again ..... BEACH BOYS
Summer Holiday ..... CLIFF RICHARD
..... & THE SHADOWS
Summertime Blues ..... EDDIE COCHRAN
Mony Mony ..... TOMMY JAMES
..... & THE SHONDELLS
Wannabe ..... SPICE GIRLS
Lovely Daze ..... JAZZY JEFF & FRESH PRINCE
Sweat (A La La La La Long) ..... INNER CIRCLE
The Strutt ..... BAMBOO
Where Are You ..... IMAANI
La Primavera ..... SASH!
Give Me Love ..... DJ DADO w/MICHELLE WEEKS
Lazy Days ..... ROBBIE WILLIAMS
Alright ..... SUPERGRASS
Eat My Goal ..... COLLAPSED LUNG
Top Of The World ..... CHUMBAWAMBA

You know there are a handful of all-time classic songs that are played at almost every gig. "ORIGINAL PARTY MUSIC Vols. 1 & 2" are two compilations (sold separately) that will undoubtedly be played time and time again. Tracks are:

ORIGINAL PARTY MUSIC Vol. 1

Whoomp! (There It Is) ..... TAG TEAM
Play That Funky Music ..... WILD CHERRY
Surfin' Bird ..... THE TRASHMEN
Black Betty ..... RAM JAM
Kung Fu Fighting ..... CARL DOUGLAS
Cotton Eyed Joe ..... REDNEX
Limbo Rock ..... CHUBBY CHECKER
American Pie ..... DON McLEAN
Louie, Louie ..... THE KINGSMEN
I'm So Excited ..... POINTER SISTERS
Brick House ..... COMMODORES
Good Times ..... CHIC
Dollar Wine (The Dollar Dance) ..... TAXI
Happy Birthday .. EDDY HOWARD & HIS ORCH.

ORIGINAL PARTY MUSIC Vol. 2

What I Like About You ..... THE ROMANTICS
Joy To The World ..... THREE DOG NIGHT
Great Balls Of Fire ..... JERRY LEE LEWIS
The Twist ..... CHUBBY CHECKER
Runaround Sue ..... DION
Bunny Hop ..... RAY ANTHONY
Hot Hot Hot ..... BUSTER POINDEXTER
Mack The Knife ..... BOBBY DARIN
Tequila ..... THE CHAMPS
Jump (For My Love) ..... POINTER SISTERS
Turn The Beat Around .... VICKI SUE ROBINSON
The Stroll ..... THE DIAMONDS
Let's Twist Again ..... CHUBBY CHECKER
Willie & The Hand Jive ..... JOHNNY OTIS

The forefather of music news, *Rolling Stone Magazine,* has lent itself to the recently released "THE ROLLING STONE WOMEN IN ROCK COLLECTION" featuring three CDs that span the years from 1953 through 1997 with chart-topping female acts. Tracks are:

It's Too Late ..... CAROLE KING
Somebody To Love ..... JEFFERSON AIRPLANE
I'll Be Your Mirror ..... VELVET UNDERGROUND
..... & NICO
Eli's Coming ..... LAURA NYRO
I Shall Be Released ..... JOAN BAEZ
Son Of A Preacher Man ... DUSTY SPRINGFIELD
Me And Bobby McGee ..... JANIS JOPLIN
Walk On By ..... DIONNE WARWICK
Stop! In The Name Of Love ..... DIANA ROSS
..... & THE SUPREMES
Tell Mama ..... ETTA JAMES
Remember (Walkin' In The Rain) SHANGRI-LAS
Hound Dog ..... BIG MAMA THORNTON
Dancing In The Street ..... MARTHA
..... & THE VANDELLAS
Crazy ..... PATSY CLINE
Chain Of Fools ..... ARETHA FRANKLIN
Manic Monday ..... BANGLES
Brass In Pocket ..... THE PRETENDERS
Would I Lie To You ..... EURYTHMICS
What's Love Got To Do With It .... TINA TURNER
We Got The Beat ..... GO GO'S
Running Up That Hill ..... KATE BUSH
I Feel For You ..... CHAKA KHAN
Hit Me With Your Best Shot ..... PAT BENATAR
O Bondage Up Yours ..... X-RAY SPECS
Luxury Liner ..... EMMYLOU HARRIS
Hot Stuff ..... DONNA SUMMER
You're No Good ..... LINDA RONSTADT
Lady Marmalade ..... LA BELLE
At Seventeen ..... JANIS IAN
Midnight Train To Georgia ..... GLADYS KNIGHT
You're So Vain ..... CARLY SIMON
Bad Reputation ..... JOAN JETT
Express Yourself ..... MADONNA
Who Will Save Your Soul ..... JEWEL
Silent All These Years ..... TORI AMOS
If It Makes You Happy ..... SHERYL CROW
Sunny Came Home ..... SHAWN COLVIN
One Of Us ..... JOAN OSBORNE
Down By The Water ..... PJ HARVEY
Posession ..... SARAH McLACHLAN
Shoop ..... SALT-N-PEPA
Your Little Secret ..... MELISSA ETHERIDGE
Feed The Tree ..... BELLY
Ladies First ..... QUEEN LATIFAH / MONIE LOVE
Tunic (Song For Karen) ..... SONIC YOUTH
Luka ..... SUZANNE VEGA
Side Of The Road ..... LUCINDA WILLIAMS
Free Your Mind ..... EN VOGUE

Here are some compilations that will inevitably include many of the same songs, though each has its own unique combination of tracks that will keep us humming tunes long after the disappearance of our summer burn.

A combination of classics, some hard-to-finds and top 40 alternative acts, the "NO. 1 SUMMER ALBUM," is two CDs to bask in. Soak this up:

On The Beach ..... CHRIS REA
Someone, Somewhere,
In Summer ..... SIMPLE MINDS
Three Lions ..... BADDIEL & SKINNER
..... w/LIGHTNING SEEDS
Staying Out For The Summer ..... DODGY
Alright ..... SUPERGRASS
Wake Up Boo! ..... BOO RADLEYS
This Summer ..... SQUEEZE
Love Shack B52s
Walking On Sunshine ... KATRINA & THE WAVES
Twisting By The Pool ..... DIRE STRAITS
Long Hot Summer ..... STYLE COUNCIL
Here Comes The Summer ..... UNDERTONES
Sunny Afternoon ..... KINKS
Itchycoo Park ..... SMALL FACES
Summer In The City ..... LOVIN' SPOONFUL
Kokomo ..... BEACH BOYS
The Second Summer Of Love .. DANNY WILSON
Summer Time ..... FUNBOY THREE
Cruel Summer ..... BANANARAMA
In The Summertime ..... MUNGO JERRY
Summer Fun ..... BARRACUDAS
Lovely Day ..... BILL WITHERS
Mysterious Girl ..... PETER ANDRE
..... w/BUBBLER RANX
Tease Me ..... CHAKA DEMUS & PLIERS
Shine ..... ASWAD
Bubbling Hot ..... PATO BANTON
..... w/RANKING ROGER
Summertime ..... JAZZY JEFF & FRESH PRINCE
Swing Low Sweet Chariot ..... CHINA BLACK
Caribbean Queen ..... BILLY OCEAN
Summer Breeze ..... ISLEY BROTHERS
Too Hot ..... KOOL & THE GANG
La Bamba ..... LOS LOBOS
Summer Night City ..... ABBA
Sunshine Day ..... OSIBISA
Loco In Acapulco ..... FOUR TOPS
Fun Fun Fun ..... STATUS QUO & BEACH BOYS
Beach Baby ..... FIRST CLASS
Dreadlock Holiday 10CC
Farewell My Summer Love . MICHAEL JACKSON
(Sittin' On)
The Dock Of The Bay ..... OTIS REDDING
Under The Boardwalk ..... DRIFTERS
Up On The Roof ..... ROBSON & JEROME
Respect ..... UNITED AGAINST RACISM

Following the success of "Ultimate Party Animal Album" comes the "ULTIMATE SUMMER PARTY ANIMAL ALBUM." It features more current and classic hits in demand. Tracks are:

Where Do You Go ..... NO MERCY
Encore Un Fois ..... SASH!
Macarena ..... LOS DEL RIO
Just A Little Bit ..... GINA G
Whoomph! (There It Is) ..... CLOCK
Right In The Night ..... JAM & SPOON
Sight For Sore Eyes ..... M PEOPLE
Corona Megamix (Radio Version) ..... CORONA
Rhythm Of The Night / Baby Baby / Try Me Out
/ I Don't Wanna Be A Star
U Sure Do ..... STRIKE
What Is Love ..... HADDAWAY
It's My Life ..... DR. ALBAN
Rhythm Is A Dancer ..... SNAP
Another Night ..... REAL McCOY
Children ..... ROBERT MILES
Keep On Jumpin' ..... LISA MARIE EXPERIENCE
Show Me Love ..... ROBIN S
Don't You Want Me ..... FELIX
U Can't Touch This ..... MC HAMMER
Now That We Found Love HEAVY D & THE BOYZ
Let's Get Ready To Rhumble ..... PJ & DUNCAN
It's Alright ..... EAST 17
Boombastic ..... SHAGGY
Tease Me ..... CHAKA DEMUS & PLIERS

Mysterious Girl ..... PETER ANDRE
Sweets For My Sweet ..... CJ LEWIS
Compliments On Your Kiss ..... RED DRAGON
I Like To Move It ..... REEL 2 REAL
Sweat (A La La La La Long) ..... INNER CIRCLE
Shine ..... ASWAD
Oh Carolina ..... SHAGGY
Dancing On The Floor ..... THIRD WORLD
Mr. Loverman ..... SHABBA RANKS
Boom Shak-A-Lak ..... APACHE INDIAN
Shy Guy ..... DIANA KING
I Can See Clearly Now ..... JIMMY CLIFF
Baby I Love Your Way ..... BIG MOUNTAIN
Take A Chance On Me ..... ERASURE
Gloria Estefan - Miami Sound Machine Megamix:
Dr. Beat / Conga / Rhythm Is Gonna Get You /
1-2-3 / Get On Your Feet ..... GLORIA ESTEFAN
La Bamba ..... LOS LOBOS
Bamboleo ..... GYPSY KINGS
Swamp Thing ..... THE GRID
Guaglione ..... PEREZ PRADO

A top favorite "100% SUMMER MIX '96" can be played as a continuous nonstop mix or individually tracked to each song. This two CD release features many dance hits still hot enough to burn!

Summertime ..... DJ JAZZY JEFF
..... & THE FRESH PRINCE
The Bomb ..... THE BUCKETHEADS
Keep Warm ..... JINNY
Saturday Night ..... WHIGFIELD
Don't Stop Moving ..... LIVIN' JOY
Can't Help It ..... HAPPY CLAPPERS
Inspiration ..... STRIKE
I Like To Move It ..... REEL 2 REAL
Trippin' On Sunshine ..... PIZZAMAN
Turn On, Tune In, Cop Out ..... FREAK POWER
Sweets For My Sweet ..... C.J. LEWIS
Mysterious Girl ..... PETER ANDRE
Stepping Stone ..... PJ & DUNCAN
Sweat (A La La La La Long) ..... INNER CIRCLE
Twist & Shout ..... CHAKA DEMUS & PLIERS
..... w/JACK RADICS & TAXI GANG
Mr. Loverman ..... SHABBA RANKS
Macarena ..... LOS DEL MAR w/ WIL VELOZ
Rhythm Of The Night ..... CORONA
Luv'd Up (R.E.A.P. Remix) ..... CRUSH
Scatman ..... SCATMAN JOHN
Walking On Sunshine ... KATRINA & THE WAVES
Love Shack B52s
Hot Hot Hot ..... ARROW
Guaglione ..... PEREZ PRADO
Oye Como Va ..... SANTANA
Annie, I'm Not Your Daddy ..... KID CREOLE
..... & THE COCONUTS
Ooh La La La (Let's Go Dancin') ..... KOOL
..... & THE GANG
Lovely Day ..... BILL WITHERS
Top Hot ..... COOLIO
Summer Breeze ..... ISLEY BROTHERS
You Don't Love Me (No No No) ..... DAWN PENN
Baby, I Love Your Way ..... BIG MOUNTAIN
Shine (Beatmasters 7 Mix) ..... ASWAD

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When you hand someone your business card, are they impressed? Do people say, "Wow! Nice card."? if so...SEND IT TO US!

Your business card might be nominated for the Mobile Beat Magazine "BIZ CARD AWARDS" to be featured in the January '99 Issue.

Mail your business card (if chosen, you don't really win anything but, it will make you feel good to see your card published...right?) to:
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All entries must be received by Oct. 16, 1998

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Summertime ..... JASON REBELLO
Midnight At The Oasis ..... MARIA MULDAUR
Boogie Nights ..... HEATWAVE
What Goes Around .....BOB MARLEY

Released late last summer "I LOVE LINE DANCING IN THE SUMMERTIME" features 20 line dance hits, with some cover versions, and includes appropriate dances and dance instructions. Here's the line-up:

In The Summertime ..... MUNGO JERRY
My Baby Thinks She's A Train .....
..... THE DEAN BROTHERS
Riding Alone ..... REDNEX
Hillbilly Rock, Hillbilly Roll .....THE SIDELINERS
Whose Bed Have Your Boots...
Been Under ..... TRACY DEAN
Why'd Ya Pick On Me? ..... SWAMP HONKEYS
Cotton Eye Joe ..... REDNEX
American Pie..... JUST LUIS
Secret Love ..... THE BALHAM ALLIGATORS
Boogie Yodel Cowboy Blues ... JOHN BROSNAN
I Can Tell By The Way You Dance VERN GOSDIN
Back Seat Boogie ..... DAVE SHERIFF

Ooh - The Beat ..... THE BALHAM ALLIGATORS
Oasis ..... DAVE SHERIFF
Summertime Blues ..... BILLY MACK
Chattahoochee ..... BILLY MACK
Ain't Goin' Down ..... COUNTRY DANCE KINGS
The Bug ..... TRACEY DEAN
American Honky Tonk...
Bar Association ..... BILLY MACK
Achy Breaky Heart ..... BILLY MACK
Achy Breaky Heart ..... JACK DEAN

Newly released in late June '98, those "Seen On TV" compilations often do a great job of featuring top mainstream hits. They've also done a great job on the two-CD "TROPICAL HEAT." Tracks are:

The Tide Is High ..... BLONDIE
Summertime . DJ JAZZY JEFF & FRESH PRINCE
Electric Avenue ..... EDDY GRANT
Sweat (A La La La La Long) ..... INNER CIRCLE
Knockin' On Heaven's Door ..... ERIC CLAPTON
Rhythm Of The Night ..... DeBARGE
Cruel Summer ..... BANANARAMA

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I Can See Clearly Now ..... JOHNNY NASH
Down Under ..... MEN AT WORK
Low Rider ..... WAR
Ghost Town ..... THE SPECIALS
Slow & Sexy ..... SHABBA RANKS
Lean On Me ..... CLUB NOUVEAU
Break My Stride ..... MATHEW WILDER
Coconut ..... NILSSON
Don't Worry, Be Happy ..... BOBBY McFERRIN
Hot Hot Hot ..... BUSTER POINDEXTER
All Night Long ..... LIONEL RITCHIE
Close To You ..... MAXI PRIEST
Caribbean Queen ..... BILLY OCEAN
Breakout ..... SWING OUT SISTER
Tomorrow People ..... ZIGGY MARLEY
I Go To Rio ..... PABLO CRUISE
One Step Beyond ..... MADNESS
Now That We Found Love ..... THIRD WORLD
Funky Kingston ..... TOOTS & THE MAYTALS
Every Kinda People ..... ROBERT PALMER
Israelites ..... DESMOND DEKKER
Montego Bay ..... BOBBY BLOOM
Many Rivers To Cross ..... JIMMY CLIFF
Shake You Down ..... GREGORY ABBOTT
All You Zombies ..... THE HOOTERS
Electric Boogie ..... MARCIA GRIFFITHS
Kokomo (from Cocktail) ..... THE BEACH BOYS

From the best-selling "...In the World Ever!" series of top-hit compilations, the "BEST SUMMER... EVER!" (released in '95) is filled with great stuff that takes up two CDs, with 40 tracks that go like this:

In The Summertime ..... SHAGGY w/ RAYVON
Compliments On Your Kiss ..... RED DRAGON
..... w/ BRIAN & TONY GOLD
Boom Boom Boom . THE OUTHERE BROTHERS
Wipeout ..... FAT BOYS w/ THE BEACH BOYS
Hot Hot Hot ..... ARROW
Saturday Night (Radio Mix) ..... WHIGFIELD
Dreamer (7 Mix) ..... LIVIN' JOY
Sweets For My Sweet ..... CJ LEWIS
Don't Turn Around ..... ASWAD
You Don't Love Me (No No No) ..... DAWN PENN
Sweat (A La La La Long) ..... INNER CIRCLE
Humpin' Around ..... BOBBY BROWN
Love City Groove ..... LOVE CITY GROOVE
The Grease Megamix .... OLIVIA NEWTON JOHN
..... & JOHN TRAVOLTA
Give It Up ..... K.C. & THE SUNSHINE BAND
Wake Up Boo! ..... THE BOO RADLEYS
Walking On Sunshine ... KATRINA & THE WAVES
Beach Baby ..... FIRST CLASS
Barbados ..... TYPICALLY TROPICAL
Y Viva Espana ..... SYLVIA
Days ..... KIRSTY MCCOLL
Long Hot Summer ..... THE STYLE COUNCIL
Summer Breeze ..... THE ISLEY BROTHERS
Back To Life ..... SOUL II SOUL
..... w/CAREN WHEELER
Lovely Day (Original Version) ..... BILL WITHERS

NEW RELEASE

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David Morales

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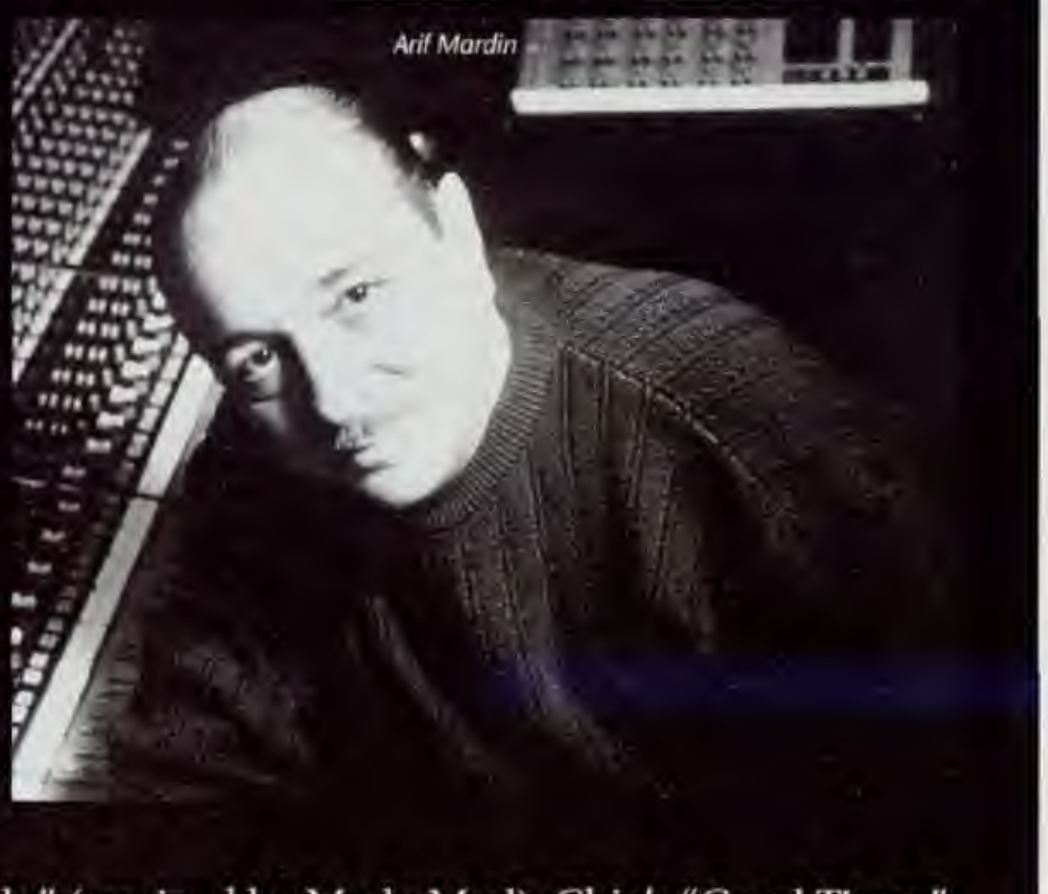
Highlights from *Everybody Dance!*, which draws primarily from Atlantic's rich catalog of '70s R&B, include: Aretha Franklin's "Rock Steady" (remixed by Arif Mardin), Linda Clifford's "Run-away Love," and Slave's "Just A Touch Of Love" (remixed by Masters At Work), Yes' "Owner Of A Lonely Heart," and Max Q's "Sometimes" (remixed by Todd Terry), Sister Sledge's "We Are Family" (remixed by Marly Marl), Chic's "Good Times" (remixed by A Touch Of Jazz), Herbie Mann's "Hi-Jack," Manu Dibango's "Soul Makossa" (remixed by Johnny D & Nicky P), and Modern Romance's "Can You Move" (remixed by David Morales).


Arif Mardin

Everybody Dance! is available in retail stores for a suggested list price of $19.98. Watch for a deluxe packaged, limited edition, three-CD version for $29.98 that's due out soon. It will include a disc of extra remixes and two 12" vinyl releases for $5.98 that feature highlights from the discs. You can also call RhinoDirect at (800) 432-0020.

Summertime ..... DJ DAZZY JEFF
..... & THE FRESH PRINCE
I'll Be Round ..... RAPPIN' 4-TAY
..... w/THE DETROIT SPINNERS
Searching (Mykaell S. Riley Mix) . CHINA BLACK
Now That We've Found Love ..... THIRD WORLD
Club Tropicana ..... WHAM!
Do It Again ..... THE BEACH BOYS
Echo Beach ..... MARTHA & THE MUFFINS
Somewhere In My Heart ..... AZTEC CAMERA
Summertime Blues ..... EDDIE COCHRAN
Summer Rain ..... BELINDA CARLISLE
On The Beach ..... CHRIS REA
Under The Boardwalk ..... *THE DRIFTERS*
Summertime ..... GERRY & THE PACEMAKERS
Summer (The First Time) . BOBBY GOLDSBORO
Spanish Wine ..... CHRIS WHITE

Many of the hottest hits that filled the dancefloors in '97 are still filling the floors and they're all on the two-CD "HITS ZONE SUMMER '97."

Mmm Bop ..... HANSON
Picture Of You ..... BOYZONE
All About Us ..... PETER ANDRE
Everybody ..... BACKSTREET BOYS
Rock Me Good ..... *UNIVERSAL*
Ecuador ..... SASH!
Freed From Desire ..... GALA
Free ..... ULTRA NATE
Something's Going On ..... TODD TERRY
Get Up! Go Insane! ..... STRETCH N' VERN
Discohopping ..... KLUBBHEADS
I Love You...Stop! ..... RED FIVE
I Have Peace ..... STRIKE
Bellisima ..... DJ QUICKSILVER
Magic Carpet Ride ..... MIGHTY DUB KATZ
Ain't Nobody ..... THE COURSE
Smokin' Me Out ..... WARREN G
I'll Be ..... FOXY BROWN
Love Is All We Need ..... MARY J BLIGE
Wonderful Tonight ..... DAMAGE
I Believe I Can Fly ..... R KELLY
If I Never See You Again ..... WET WET WET
Staring At The Sun U2
Halo ..... TEXAS
Waltzing Along ..... JAMES
Guiding Star ..... CAST
How High ..... THE CHARLATANS
Come Back Brighter ..... *REEF*
Love Fool ..... THE CARDIGANS
Toxygene ..... ORB
The Saint ..... ORBITAL
Air We Breathe ..... ALISHA'S ATTIC
Brazen (Weep) ..... SKUNK ANANSIE
Susan's House ..... EELS
Star ..... PRIMAL SCREAM
What Do You Want From Me? ..... MONACO
Staying Out For The Summer ..... DODGY
Good Intentions ..... LIVINGSTONE
Not Where It's At ..... DEL AMITRI
Elegantly Wasted ..... INXS

Break out the boards, it's "KAHUNA CLASSICS," a compilation of top surf music. Ride this:

Wipeout ..... THE SURFARI'S
Cat On A Hot Foam Board .. NEW DIMENSIONS
Surfin ..... BEACH BOYS
Telstar ..... TORNADOES 74
Little Old Lady From Pasadena ..... JAN & DEAN
Moment Of Truth ..... DAVE MEYERS
..... & THE SURFTONES
Surfers Stomp ..... THE MAR-KETTES
Surfin' Bird ..... THE TRASHMEN
Church Key ..... REVELS
Surfer Girl ..... BEACH BOYS
Out Of Limits ..... THE MAR-KETTES
Let's Go Trippin ..... DICK, DALE & DELTONES
Bongo Rock ..... PRESTON EPPS
New York's A Lonely Town ..*THE TRADE WINDS*
Breakfast At Tressels . THE RHYTHM ROCKERS
Bull Dog ..... THE FIREBALLS
Slaughter On Tenth Avenue ..... THE VENTURES
Penetration ..... THE PYRAMIDS
Surfin' Safari ..... BEACH BOYS
Baja ..... THE ASTRONAUTS
Latin'ia ..... THE SENTINALS
Pintor ..... THE PHAROS
Misirlou ..... DICK, DALE & DELTONES
Body Surf ..... AKI ALEONG & THE NOBLES
Surfer Joe ..... SULFARIS
Surf City ..... JAN & DEAN
Goofy Foot ..... THE LIVELY ONES
Mr. Rebel ..... *EDDIE & THE SHOOMAN*
Dead Man's Curve ..... JAN & DEAN
Disintegration ..... THE READY MEN
Papa Oom Mow Mow ..... THE RIVINGTONS
Mr. Moto ..... THE BELAIRS

The popularity of the Jive Bunny CDs just keeps going and going on "JIVE BUNNY: BEACH PARTY."

In The Summertime
Zorba's Dance
THAT'S WHAT I LIKE Medley:
Hawaii Five O / Let's Twist Again / Let's Dance / Wipe Out / Great Balls Of Fire / Johnny B Goode / Good Golly Miss Molly / The Twist / Summertime Blues / Razzle Dazzle / Runaround Sue / Chantilly Lace.
Surfin' U.S.A.
Wipe Out
Barbara Ann
Here Comes Summer
Good Vibrations
The Lambada
HOT SUMMER SALSA Medley:
The JB Groove / Everybody Salsa / Ay Ay Ay Moosey / La Bamba / Hot Hot Hot / Best Years Of Our Lives
Summer Holiday
Beach Baby
Help Me Rhonda
Sherry
December '63 (Oh What A Night)

"SIXTIES SUMMER MIX," one of the best oldies compilations you can buy, features 50 tracks on two CDs and can be played nonstop or tracked.

California Dreamin' ..... MAMAS & THE PAPAS
Mr. Tambourine Man ..... THE BYRDS
Itchycoo Park ..... THE SMALL FACES
Happy Together ..... THE TURTLES
Sunny Afternoon ..... THE KINKS
Daydream Believer ..... THE MONKEES
She's Not There ..... THE ZOMBIES
This Wheel's On Fire ..... *JULIE DRISCOLL,*
..... BRIAN AUGER & THE TRINITY
Brown Eyed Girl ..... VAN MORRISON
Sweet Soul Music ..... ARTHUR CONLEY
Respect ..... ARETHA FRANKLIN
Soul Man ..... SAM & DAVE
Papa's Got A Brand New Bag ... JAMES BROWN
Barefootin' ..... ROBERT PARKER
Knock On Wood ..... EDDIE FLOYD
Rescue Me ..... FONTELLA BASS
Hard To Handle ..... OTIS REDDING
Dance To The Music ..... SLY & FAMILY STONE
Green Onions ..... BOOKER T. & THE MG'S
Bend Me, Shape Me ..... AMEN CORNER
Flowers In The Rain ..... *THE MOVE*
Downtown ..... PETULA CLARK
The Game Of Love ..... WAYNE FONTANA
..... & THE MINDBENDERS
Yeh Yeh ..... GEORGIE FAME
Runaway ..... DEL SHANNON
Gimme Some Lovin' .. SPENCER DAVIS GROUP
You Really Got Me ..... THE KINKS
Louie Louie ..... THE KINGSMEN
Wild Thing ..... THE TROGGS
Fire ... THE CRAZY WORLD OF ARTHUR BROWN
Shout ..... LULU
Tequila ..... THE CHAMPS
Wipe Out ..... THE SURFARIS
Let's Dance ..... CHRIS MONTEZ
Surfin' Safari ..... THE BEACH BOYS
Baby Come Back ..... THE EQUALS
The Israelites ..... DESMOND DEKKER
Wonderful World, Beautiful People JIMMY CLIFF
Baby,
Now That I've Found You ... THE FOUNDATIONS
Sweets For My Sweet ..... THE SEARCHERS
(There's) Always Something
There To Remind Me ..... SANDIE SHAW
Will You Love Me Tomorrow .... THE SHIRELLES
Leader Of The Pack ..... SHANGRI LAS
Out Of Time ..... CHRIS FARLOW
I Just Want To Make Love To You .. ETTA JAMES
Heartbeat ..... BUDDY HOLLY
No Particular Place To Go ..... CHUCK BERRY
You Showed Me ..... THE TURTLES
The 'In' Crowd ..... RAMSEY LEWIS
Pictures Of Matchstick Men ..... STATUS QUO

MUSIC NEWS

"CLUB LATINO (Medleys)" continues to be one of the best medley compilations. Many a pro could not tell that the vocals were anything but the original artists. An excellent compilation, it goes like this:

MACARENA
MEDLEY #1:
Conga / Bamboleo / El Porompero / Rhythm Is Gonna Get You / Cuba
MEDLEY #2:
Don't Let Me Be Misunderstood / Paris Latino / Que Pasa / Barcelona / Dr. Beat
MEDLEY #3:
Kalimba De Luna / Skookian / Borriquito / Fandango / Hey Mambo
LA BAMBA
MEDLEY #4:
Copacabana / El Ritmo Del Diablo / I Go To Rio / Pandeiro E Viola
MEDLEY #6:
La Bamba / Mathilda / Ole! O' Cangaceiro / Rise / La Isla Bonita
MEDLEY #7:
Latin America / Que Sera Mi Vida / Banana Boat Song (Mr.Tallyman) / Guantanamera / Oye Como Va

If you take a chunk of Calypso and stir it up with a bit of Reggae and a bit of Dancehall, and then crank up the BPMs you get Soca. The recently released "THIS IS SOCA" features 15 Soca Carnival hits, including the original "Dollar Wine."

Dollar Wine ..... COLLIN LUCAS
Barbara ..... SUPERBLUE
Rang Kang Katang ..... AJALA
Billie Jean ..... ANDY STEPHENSON
Jump Up And Play De Mas ..... RAW
Free Up ..... CHRIS 'TAMBU' HERBERT
Trini Slam ..... DADDY DEVO
Caribbean Party ..... DAVID RUDDER
Short Pants ..... CHINESE LAUNDRY
Shake ..... ATLANTIK
Wukerman ..... MARCIA MIRANDA
Jouvert Morning ..... THIRD BASS
Maturity ..... RUSTEE & KARLA
Aghen Again ..... KINDRED
Carnival Is Woman ..... RUKSHUN

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Achy Breaky Heart	Billy Ray Cyrus
Addams Family, The	TV Theme
All I Wanna Do	Sheryl Crow
All My Ex's Live In Texas	George Strait
All My Rowdy Friends Are Coming Over	Hank Jr.
Any Man Of Mine	Shania Twain
At The Hop	Danny & The Juniors
Auld Lang Syne	Holidays - Traditional
Baby Bumblebee	Children - Traditional
Baby Love	The Supremes
Be My Baby Tonight	John Michael Montgomery
Bear Went Over The Mountain, The	Children - Traditional
Because You Loved Me	Celine Dion
Bette Davis Eyes	Kim Carnes
Beverly Hillbillies, The	TV Theme
Birthday	The Beatles
Blue	LeAnn Rimes
Boogie Woogie Bugle Boy	Bette Midler
Boot Scootin' Boogie	Brooks & Dunn
Born To Be Wild	Steppenwolf
Brick House	Commodores
Butterfly Kisses	Bob Carlisle
Chattahoochee	Alan Jackson
Cheers	TV Theme
Cheeseburger In Paradise	Jimmy Buffett
Come To My Window	Melissa Etheridge
Copacabana (At The Copa)	Barry Manilow
Could It Be I'm Falling In Love	Spinners
Crazy	Patsy Cline
Crazy Little Thing Called Love	Queen
Crocodile Rock	Elton John
Dancing Queen	Abba
December, 1963 (Oh, What A Night)	The 4 Seasons
Do Your Ears Hang Low	Children - Traditional
Don't Rock The Jukebox	Alan Jackson
Don't Stop	Fleetwood Mac
Don't Worry Be Happy	Bobby McFerrin
Electric Boogie (Electric Slide)	Marcia Griffiths
Elvira	Oak Ridge Boys
Endless Love	Diana Ross & Lionel Richie
Except For Monday	Lorrie Morgan
Fancy	Reba McEntire
Flashdance...What A Feeling	Irene Cara
Flintstones, The	TV Theme
Frosty The Snowman	Holidays - Traditional
Future's So Bright, I Gotta Wear Shades, The	Timbuk 3
Gambler, The	Kenny Rogers
Gilligan's Island	TV Theme
Gimme Three Steps	Lynyrd Skynyrd
Girls Just Want To Have Fun	Cyndi Lauper
Good Hearted Woman	Willie Nelson & Waylon Jennings
Great Balls Of Fire	Jerry Lee Lewis
Greatest Love Of All	Whitney Houston
Green Acres	TV Theme
Happy Birthday	Specialty - Traditional
Happy Days	TV Theme
Heart Of Glass	Blondie
Heart Of Rock & Roll	Huey Lewis & The News
Heat Wave	Linda Ronstadt
Help Me Rhonda	The Beach Boys
Here Comes Santa Claus	Holidays - Traditional
Hero	Mariah Carey
Hey, Good Lookin'	Hank Williams
Hit Me With Your Best Shot	Pat Benatar
Hokey Pokey, The	Ray Anthony
Hound Dog	Elvis Presley
How Do I Live	LeAnn Rimes
I Can See Clearly Now	Jimmy Cliff
I Can't Help Myself	Four Tops
I Like It, I Love It	Tim McGraw
I Love Rock 'N Roll	Joan Jett & The Blackhearts
I Saw Her Standing There	The Beatles
I Wanna Dance With Somebody	Whitney Houston
I Will Always Love You	Whitney Houston
If It Makes You Happy	Sheryl Crow
If You're Happy And You Know It	Children - Traditional
It's Still Rock And Roll To Me	Billy Joel
It's The Same Old Song	Four Tops
Jack & Diane	John Cougar
Jet Airliner	Steve Miller Band
Jingle Bells	Holidays - Traditional
Johnny B. Goode	Chuck Berry
Joy To The World	Three Dog Night
Jump	Van Halen
Just A Gigolo	David Lee Roth
Last Train To Clarksville	The Monkees
Like A Virgin	Madonna
Lion Sleeps Tonight, The	The Tokens
Little Bunny Foo Foo	Children - Traditional
Loco-Motion	Little Eva
Lollipop	The Chordettes
Love Potion Number Nine	The Searchers
Love Shack	The B-52's
Macarena	Los Del Rio
Maggie May	Rod Stewart
Margaritaville	Jimmy Buffett
Mi Vida Loca (My Crazy Life)	Pam Tillis
Mickey	Toni Basil
Monkees, The	TV Theme
Monster Mash	Bobby "Boris" Pickett & The Crypt Kickers
Mountain Music	Alabama
My Boyfriend's Back	The Angels
My Hat, It Has Three Corners	Children - Traditional
My Sharona	The Knack
My Way	Frank Sinatra
New York, New York	Frank Sinatra
Old Time Rock & Roll	Bob Seger & The Silver Bullet Band
On The Road Again	Willie Nelson
Paradise By The Dashboard Light	Meatloaf
Power Of Love, The	Celine Dion
Ramblin' Man	Allman Brothers Band
Red Red Wine	UB40
Respect	Aretha Franklin
Rock Around The Clock	Bill Haley & His Comets
Rock-In Robin	Bobby Day
Rockin' Around The Christmas Tree	Brenda Lee
Rockin' Pneumonia - Boogie Woogie Flu	Johnny Rivers
Rocky Top	Traditional Bluegrass
Rudolph The Red Nosed Reindeer	Gene Autry
Runaround Sue	Dion
Save The Best For Last	Vanessa Williams
Secret Agent Man	Johnny Rivers
She'll Be Comin' Round The Mountain	Traditional
She's In Love With The Boy	Trisha Yearwood
Sign, The	Ace Of Base
Sledgehammer	Peter Gabriel
Sleeping Single In A Double Bed	Barbara Mandrell
Something To Talk About	Bonnie Raitt
Soul Man	The Blues Brothers
Spiders & Snakes	Jim Stafford
Stripper, The	David Rose and His Orchestra
Sultans Of Swing	Dire Straits
Summer Nights	John Travolta & Olivia Newton-John
Surfin' U.S.A.	The Beach Boys
Swingin'	John Anderson
T-R-O-U-B-L-E	Travis Tritt
Take It Back	Reba McEntire
Takin' Care Of Business	Bachman-Turner Overdrive
That's My Story	Collin Raye
That's The Way (I Like It)	K.C. & The Sunshine Band
Time Warp	The Rocky Horror Picture Show
Twist And Shout	The Beatles
Twist, The	Chubby Checker
Un-Break My Heart	Toni Braxton
Unforgettable	Natalie Cole & Nat "King" Cole
Up Where We Belong	Joe Cocker & Jennifer Warnes
Wake Up Little Susie	The Everly Brothers
Walk Like An Egyptian	Bangles
Walking On Sunshine	Katrina And The Waves
We Are Family	Sister Sledge
We Wish You A Merry Christmas	Holidays - Traditional
What Did Delaware	Children - Traditional
What I Like About You	The Romantics
When I Fall In Love	Celine Dion & Clive Griffin
Whip It	Devo
Why Haven't I Heard From You	Reba McEntire
Wild One	Faith Hill
Wild Thing	The Troggs
Wind Beneath My Wings	Bette Midler
Yakety Yak	The Coasters
You Are My Sunshine	Bing Crosby
You Don't Bring Me Flowers	B. Streisand/N. Diamond
You've Got A Friend	James Taylor
Your Mama Don't Dance	Loggins & Messina

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CDMM PKC2

Disc 1

What If I Said	A. Cochran/ S. Wariner	1
Dancn' Shaggin' On The Boulevard	Alabama	2
What If	Reba McEntire	3
It's You Love	Tim McGraw/Faith Hill	4
Wear My Ring Around Your Neck	Elvis Presley	5
If You Love Somebody	Kevin Sharp	6
Postmarked Birmingham	Blackhawk	7
What If I Do	Mindy McReady	8
Broken Wing	Martina McBride	9
You've Got To Talk To Me	Lee Ann Womack	10
Just Don't Wait Around 'Til She's Leavin'	Murphy	11
One Of Those Nights	Lorrie Morgan	12
Come Some Rainy Night	Wynonna	13
Separate Ways	Elvis Presley	14
Love Gets Me Every Time	Shania Twain	15
Go Away	Lorrie Morgan	16
Leaving October	Sons Of The Desert	17
I'm From The Country	Tracy Byrd	18
Don't Be Stupid (You Know I Love You)	Twain	19
A House With No Curtains	Alan Jackson	20

Disc 2

Perfect Love	Travis Yearwood	1
He's Got You	Brooks & Dunn	2
Independence Day	Martina McBride	3
Valentine	Jim Brickman/Martina McBride	4
Honestly	LeAnn Rimes	5
I Want You I Need You I Love You	Elvis Presley	6
You Walked In	Lonestar	7
When Love Starts Talkin'	Wynonna	8
Between The Devil And Me	Alan Jackson	9
Mystery Train/Tiger Man	Elvis Presley	10
How A Cowgirl Says Goodbye	Tacy Lawrence	11
This Won't Last Forever	Sawyer Brown	12
Jose Cuervo	Shelly West	13
There's A Tear In My Beer	Hank Williams Jr.	14
The Devil Went Down To Georgia	Charlie Daniels	15
Helpin' Me Get Over You	Travis Tritt & Lari White	16
You Light Up My Life	LeAnn Rimes	17
Then What	Clay Walker	18
Land Of The Living	Pam Tillis	19
You're Still The One	Shania Twain	20

Disc 3

Just To See You Smile	Tim McGraw	1
Any Man Of Mine	Shania Twain	2
Imagine That	Diamond Rio	3
Shut Up And Drive	Clay Wright	4
Don't Rock The Jukebox	Alan Jackson	5
If Your Heart Ain't Busy Tonight	Tanya Tucker	6
Thank God For Believers	Mark Chesnutt	7
One Way Ticket (Because I Can)	LeAnn Rimes	8
Don't The Girls All Get Prettier At Closing	Gilley	9
Love Is The Right Place	Brian White	10
Way Down	Elvis Presley	11
She's Going Home With Me	Travis Tritt	12
From Here To Eternity	Michael Peterson	13
Watch This	Clay Walker	14
Walkin' After Midnight	Patsy Cline	15
I Have To Surrender	Ty Herndon	16
You Don't Seem To Miss Me	Patty Loveless	17
Still In Love With You	Travis Tritt	18
Round About Way	George Strait	19
The Day She Left Tulsa In A Chevy	Wade Hayes	20

Disc 4

Did I Shave My Legs For This	Deana Carter	1
Somebody Slap Me	John Anderson	2
The Fool	Lee Ann Womack	3
Too Busy Being In Love	Doug Stone	4
One More Last Chance	Vince Gill	5
Watermelon Crawl	Tracy Byrd	6
Hurt Me	LeAnn Rimes	7
There Goes	Alan Jackson	8
How Do I Get There	Deana Carter	9
Honky Tonk Truth	Brooks & Dunn	10
In The Ghetto	Elvis Presley	11
Today My World Slipped Away	George Strait	12
I'm So Happy I Can't Stop Crying	Toby Keith/Sting	13
You Win My Love	Shania Twain	14
A Little More Love	Vince Gill	15
She's Got It All	Kenny Chesney	16
One Small Miracle	Brian White	17
Dream Walkin'	Toby Keith	18
Little Red Rodeo	Collin Raye	19
I Can Love You Better	Dixie Chicks	20

Disc 5

How Do I Live	LeAnn Rimes	1
Longneck Bottle	Garth Brooks	2
Home Ain't Where His Heart Is Anymore	Twain	3
Nothing Short Of Dying	Travis Tritt	4
Drinkin' Wine	Jerry Lee Lewis	5
I'm Checking Out Of This Heartbreak Hotel	Postcard	6
Angel In My Eyes	John Michael Montgomery	7
I've Loved And Lost Again	Patsy Cline	8
To Have You Back Again	Patty Loveless	9
The Whiskey Ain't Workin'	Travis Tritt	10
Love Is A Rose	Linda Ronstadt	11
We Were In Love	Toby Keith	12
Everywhere	Tim McGraw	13
Don't Ask Me Why	Elvis Presley	14
She's Gonna Make It	Garth Brooks	15
A Girl's Night Out	Judds	16
Love Of My Life	Sammy Kershaw	17
The Note	Daryl Singletary	18
I'm So Lonesome I Could Cry	Elvis Presley	19
Raining On Our Love	Shania Twain	20

Singin' for a Reason

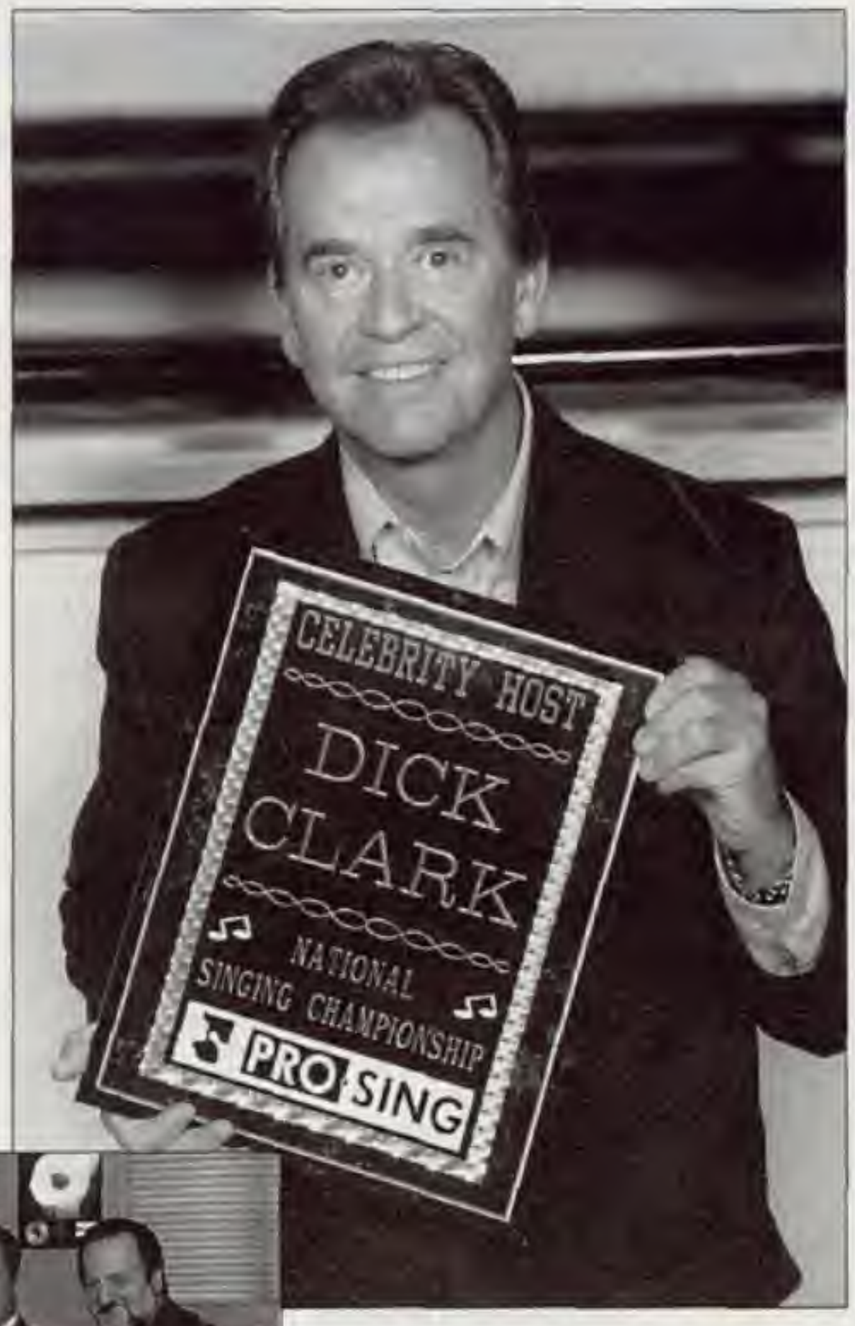
KARAOKE IS KEY TO PROMOTING NATIONAL CHARITY.

Two well-known companies in the DJ/KJ industry, *ProSing* and *Pioneer*, have come together to produce a goodwill event that has everyone in the industry holding their heads a little higher.

The National Singing Championships, which began in January of this year, searched for this nation's most talented karaoke singers, in part to promote a very important cause. ProSing's goal with this event was to raise money for the Children's Organ Transplant Association (COTA).

ProSing got involved with this organization out of concern and because they felt they have the means to make a difference. With their network of customers (that's you and me) and club owners across the country, ProSing believes we can all pull together and help those in need.

Jack Strauser, CEO of ProSing, is the event producer. Pioneer New Media Technologies is the major sponsor for the event. Both of these major players have shown great dignity and generosity to donate so much time and money to this important cause.



At a recent competition at Dick Clark's American Bandstand Grill in Philadelphia, Pa. (left to right): Dick Clark, host of the National Singing Championship; Dale Smith, co-host; David Cain, founder of COTA; Jack Strauser, CEO of ProSing and event producer; Neil Altneu of Pioneer New Media, the sponsor.

Dick Clark To Host

Dick Clark, famed DJ and television personality, hosted the main event at the Opryland Hotel on August 29-31. At an event held in April at one of Dick Clark's famous American Bandstand Grills, Clark was named honorary spokesperson for COTA. Strauser and his staff from ProSing once again made sure that everyone at this event was comfortable and understood the importance of this fundraising campaign.

The National Singing contest has swept the states and reached an estimated 480,000 singers. Nightclubs, hotels and restaurants across the country, including Dick Clark's American Bandstand Grills, have participated in this exciting event. In conjunction, Pioneer has been offering special discounts on equipment to clubs and hosts who register for the contest.

BY MIKE PINE

With $250,000 in cash and prizes, this event has opened many opportunities for KJs and club owners nationwide. An unbelievable $10,000 grand prize was awarded to the winner by Clark (Mobile Beat went to press prior to announcing the winner). Prizes included Pioneer Electronics stereo systems to top winners, and roundtrip airfares and hotel accommodations to each state winner.

Through a nationwide outreach effort involving thousands of COTA volunteers, COTA's goal is to educate every American about organ transplants and the importance of organ donation.

COTA

Through a nationwide outreach effort involving thousands of COTA volunteers, COTA's goal is to educate every American about organ transplants and the importance of organ donation. This is accomplished through speeches, articles, group meetings, pamphlets and public service announcements for broadcast and print media. Since its founding, COTA has assisted hundreds of families to raise millions of dollars for their transplant and transplant-related expenses through local "grass-roots" fundraising campaigns. One hundred percent of any money raised in a COTA campaign goes directly toward that patient's transplant and transplant-related expenses. COTA is unique among nonprofit organizations in that COTA does not charge a fee, nor take a percentage of the funds for a patient for its services.

For more information on how you can get involved with COTA or future National Singing Championships call ProSing today at 1-800-Karaoke.

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Romancing the Stones

JUST BECAUSE THEY DON'T SING, DOESN'T MEAN THEY'RE NOT SPENDING MONEY.

Every crowd has them; People who show up at karaoke shows with no intention of getting into the act. We call them stones because, of all the folks in the audience, they are the hardest to move. Fortunately, there are ways to get even the most stubborn non-singers into the act.

"Why," you ask, "Do I even want non-singers at my karaoke show?" Simple. They spend money. Oftentimes, the real karaoke fanatics will avoid food and strong drink, as it may (ahem) affect their performance. Non-singers, on the other hand, really don't care. They are there for a good time. Whether they can sing or not is not the issue. I believe that virtually everyone at a karaoke show is a wannabe singer. The trick is catching the stones at the right moment when their confidence level is up and they're primed and ready.

Won't sing? Then scream!

If they positively won't sing, you can't make them. However, you can get them into the act. During the early part of the evening, ask for a show of hands: "How many of you are here to sing tonight?" Then ask "How many of you wouldn't come up to the mic if your life depended on it?" Quickly (or have your assistant) hand each one of the folks half of a two-part ticket with a number on it. You keep the other half. These will be used throughout the evening to keep their attention and possibly get them up to the mic.

After you have handed out tickets to the non-singers, explain that you have some special prizes just for them if they help you with your show. Rule one is that they must applaud uproariously when a singer is introduced, especially a first-time singer. Then introduce them to rule two, which is to select the instant drink specials for the night. Between singers, you pick a number and call that non-singer up to the stage. Ask them their name, where they are from, if they're having a good time, etc. Then have them select the next drink special, which will only be offered during the next five or ten minutes. You'll need to work out the logistics with the bartenders so they can prepare. This little audience participation exercise is not only fun for the audience, it helps to nip the owner's misperception that karaoke fans never spend money at the bar.

Bounce Back Cards

Bounce back cards are another great way to reward your customers for being there and for getting them back the following week. Anyone who comes up to the mic, singer or stone, gets a coupon good for a free appetizer the following week. Make sure the coupons are dated for use on such and such a date only. If they don't use 'em, they lose 'em.

We also use what we at Taylor'd Entertainment call our "Just 'Cause You're Fun Card." Whenever we have an especially fun singer or just a good sport in the crowd, we run over and give them one. We also give them out to anyone who is having a birthday or an anniversary, or anyone who just had a great day. Of course, they have to come up and explain

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why they had a great day, which is just another way of getting non-singers involved in the show. You can make the cards good for anything, from a drink at the bar (if your club agrees) to a discount on your DJ services.

Sing That Tune

Introduce this as Name That Tune and ask for two contestants from the audience. Have them stand about three feet apart, facing the audience. Then choose a third person to be the human buzzer. Have the human buzzer stand between the two contestants. Now play 10 seconds or so of a tune. The first team to touch (not slap) the hand of the human buzzer not only gets points for naming the song, they can win money or a prize if they sing it. At this point, even the most devoted non-singer will probably give it a try (sneaky... eh?). One rule we follow is that the singer must know most of the lyrics of the song; no humming allowed.

It takes a village

Group songs are also very important! These are songs that either the audience has chosen and have been screaming out or they may be songs you have chosen. Have anyone who wants to sing come up. The bigger the group the better. This gives non-singers a chance to come and sing without the terror of singing solo.

Another great way to convert non-singers is to invite them for a period of time before your show for free lessons from a vocal coach. Announce this the week before, so that they show up early for your show the following week. With a fresh shot of confidence, they'll be primed and ready to sing.

Many non-singers will sing if they have help the first time. Give them the support they need. That's why you need to be able to sing a little and know a variety of music. At times, throughout your show, wander the floor with a wireless microphone. As you sing the song, place the microphone in front of people who are singing at their tables. To help them feel secure, sing with them for awhile and give them encouragement and public praise.

Make every effort for the first time to be a fun time for the stones in your audience. Make the experience easy-going with no pressure. Most of all, don't make the person feel all alone. Help with the song. Sing backup. Invite them up as part of a group. Before you know it, they will become soloists and regular karaoke singers. Once a non-singer experiences the joy of singing before a crowd, he or she will be hooked. Your job is to keep them coming back, and build their confidence until they do.

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At the show, handouts are strongly suggested, and selling of one's product or service is discouraged. We do not wish to disqualify participation of those who have vested for-profit interests in the industry, but there are proven ways to share your knowledge without a commercial.

Send all submissions by mail, fax or online (no phone calls please).

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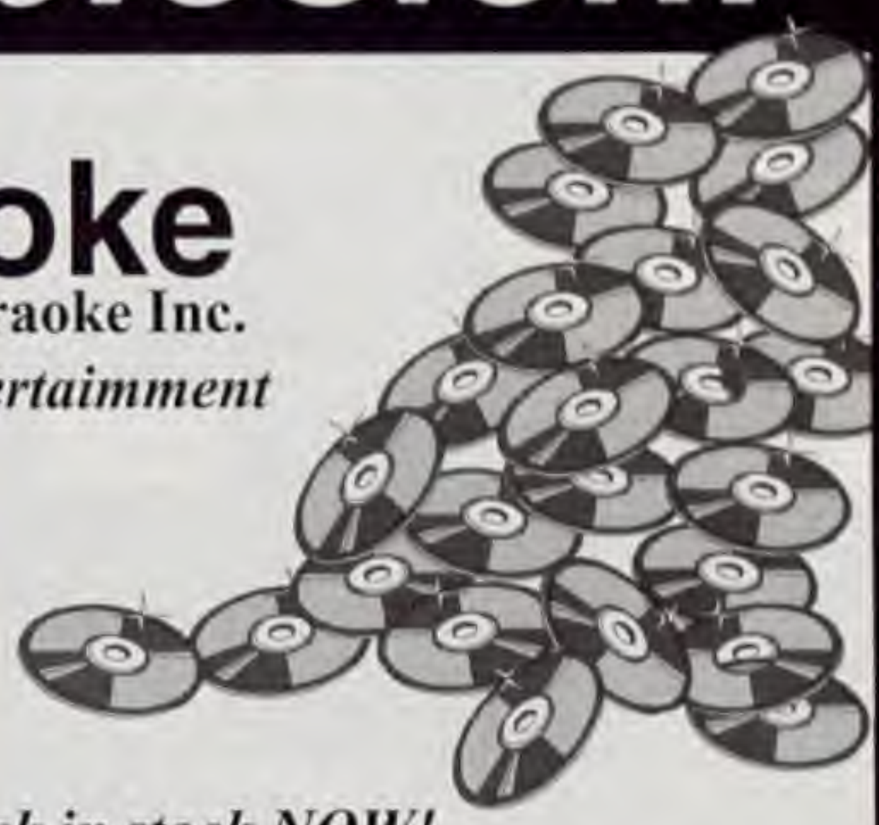

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10. Rozhinkes Met Mandlen
11. Tum Balalaika
12. Those Were The Days
13. Bei Mir Bistu Shien
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9. I Saw Mommy Kissing Santa Claus
10. Let It Snow
11. Rudolph The Red Nose Reindeer
12. The Christmas Song (Chestnuts Roasting...)
13. Grandma Got Run Over By A Reindeer
14. We Three Kings
15. Jingle Bell Rock
16. Have Yourself A Merry Little Christmas
17. Jingle Bells
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20. Silent Night, Holy Night
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DMA Top 50 Dance Chart

Courtesy of Dance Music Authority
708-614-8417

Chart	ARTIST	TITLE	LABEL	BPM
1	ULTRA NATE'	Found A Cure	Strictly Rhythm	126
2	MADONNA	Ray Of Light	Maverick	130
3	GLORIA ESTEFAN	Heaven's What I Feel	Epic	130
4	LA BOUCHE	You Won't Forget Me	RCA	125/136
5	RAZOR N' GUIDO	Do It Again	Groovilicious	129
6	BILLIE MYERS	Kiss The Rain	Universal	127
7	NATALIE BROWN	Torn	Interhit	128
8	MOUSE T	Horny	AM:PM/UK	122
9	OLIVE	Outlaw	RCA	137
10	GARBAGE	Push It	Almo	131
11	PURE SUGAR	Delicious	Geffen	130
12	BLACK CONNECTION	Give Me Rhythm	Edel	127
13	ARETHA FRANKLIN	Here We Go Again	Arista	130
14	FIRE ISLAND f/ Loleata Holloway	Shout To The Top	V2	129
15	MARIAH CAREY	My All (Remix)	Columbia	126
16	HYPERTROPHY	Beautiful Day	Tommy Boy Silver	129
17	DIANA KING	Find My Way Back	Work	131
18	DARIO G	Carnaval de Paris	WEA / Import	135
19	ARETHA FRANKLIN	A Rose Is Still A Rose	Arista	126
20	ROBIN S	Midnight	Big Beat	125
21	BLUE DREAM	Downtown	Columbia	132
22	N-SYNC	I Want You Back	RCA	129
23	HANNAH JONES	You Only Have To Say You Love Me	Ariola	127
24	JOCELYN ENRIQUEZ	Get Into The Rhythm	Timber!	128
25	INDIGO	I Don't Know What I'd Do If You Left Me	Euphoric/UK	126
26	THE TAMPERER f/ MAYA	Feel It	Battery/Zomba	130
27	MARTHA WASH	Catch The Light	Logic	128
28	JANET JACKSON	Go Deep	Virgin	125/99
29	BRIAN MC KNIGHT	Anytime	Motown	138/129
30	SHAWN CHRISTOPHER	Sweet Freedom	4 Play	124
31	PROPELLERHEADS	History Repeating	Dreamworks	-
32	RALPHI ROSARIO f/ Donna Blakley	Here We Go Again	UC Music	126
33	RICKY MARTIN	The Cup Of Life	Columbia	126
34	CE CE PENISTON	Nobody Else	Silk Entertainment	130
35	BYRON STINGILY	Testify	Nervous	126
36	CLUB 69 f/ SUZANNE PALMER	Alright (Remix)	Twisted	127
37	CRYSTAL METHOD	Comin' Back	Twisted	127
38	ERIN HAMILTON	Dream Weaver	Trax	130
39	LISA STANSFIELD	I'm Leavin'	Arista	130
40	ACE OF BASE	Cruel Summer	Arista	127/110
41	DJ DADO f/ MICHELLE WEEKS	Give Me Love	Playland/Priority	121
42	PERPETUEL MOTION	Keep On Dancin'	Playland/Priority	121
43	SALT N' PEPA	Gitty Up London	-	137/129
44	SHANIA TWAIN	You're Still The One	Mercury	129
45	2 UNLIMITED	Wanna Get Up	Byte/Belguim	132
46	CRUSH	Love's Hold	Robbins	131
47	JODY WATLEY	If I'm Not In Love	Atlantic	128
48	SHE MOVES	Just For Tonight	Geffen	128
49	LOVE & ROCKETS	Resurrection Hex	Red Ant	124
50	KNIGHT BREED	Your Love Is Taking Over	Deeper	129

Chart compiled from a regular panel of club DJ reporters nationwide.
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Mobile BEAT
The DJ Magazine

And then...

The Cake Exploded!

WELL... IT COULD HAVE.

The day started out as planned. I loaded my truck and headed out early for a noon wedding reception. The job was at a large hotel about a half-hour from my home. I arrived at 10:45, figuring I had plenty of time to set up and grab a bite to eat before everyone started arriving from the church.

As I pulled into the parking lot, I was surprised to see it was uncharacteristically full—overflowing is probably a better term. After making several laps around the lot, I managed to squeeze into a tight space and began unloading my gear. The clock was ticking, but I figured I still had plenty of time.

When I got inside the hotel, I learned the reason for the packed parking lot. The hotel was hosting a "KidsFest," an annual promotion sponsored by a local radio station. Hundreds of children 8 years old and younger, with their parents, were everywhere. I could barely walk without tripping on one of the tiny tots. I had to be really careful bringing in my gear so that I didn't run over anyone.

When I finally made my way to the function room, there were a half-dozen groomsmen in tuxedos hanging outside the door. "What are you doing here?" I asked. "Why aren't you at the wedding?" Well it turned out, unbeknownst to me, the bride and groom decided to hold their wedding ceremony at the hotel instead of a church and were preparing to walk down the aisle in less than 10 minutes!

An organist was already in the room providing background music and many guests were already seated. To make the noon start time, I had little choice but to race the clock and get set up as quickly as possible without disrupting the wedding. There I was, in street clothes, with a two-wheeler piled high with sound equipment. Four trips of "excuse me, excuse me" while trying not to tip over the cheese and cracker table and I was just about ready to go. At 11:45 a.m. there was still no sign of the bride and only two-thirds of the guests were seated.

Remember KidsFest? There was not a single parking space to be had among the six floors of parking garage. Apparently, the bride was having a tough time finding a parking space!

A little past noon, the bride finally arrived and the ceremony began. Guests continued to arrive, mouthing the words, "I couldn't find a parking space." I could tell the justice of the peace was trying to drag out the ceremony to give everyone a chance to be seated.

The groom said his "I do" and then all eyes were on the bride. Just as she was about to say, "I do," the hotel alarms went off—drowning out all other sound. Firemen came rushing into the room and instructed everyone out of the hotel. When I got outside I found out there was a bomb threat. It took almost a half hour to get all the children out of the building. The police, firemen and the bomb squad spent the next 45 minutes scouring the hotel for a bomb.

I spent the down time joking with the guests, while the bride and groom got their pictures taken. I figured that, with enough extension cords, we could finish the reception outside if we had to.

Finally, at 1:30 we were told we could go back inside. No bomb was found. It took almost a half hour to get back into the hotel because we had to wait for all the children to be corralled. It was about 2 p.m. by the time everyone attending the wedding was back in the room.

The justice of the peace got the ball rolling by saying, "Now, where did we leave off? Oh yes, do you take this man to be your lawfully wedded husband?" The bride said, "I do." Someone in the audience got a big laugh by shouting, "It took you long enough to answer!"

The remainder of the afternoon went off without a hitch (what else could've gone wrong?). We made it through the cake-cutting, first dance and parent dances. Then I opened up the floor with the most appropriate song I could find: "You Dropped A Bomb On Me" by The Gap Band. The crowd exploded with laughter. That kind of explosion I can handle.

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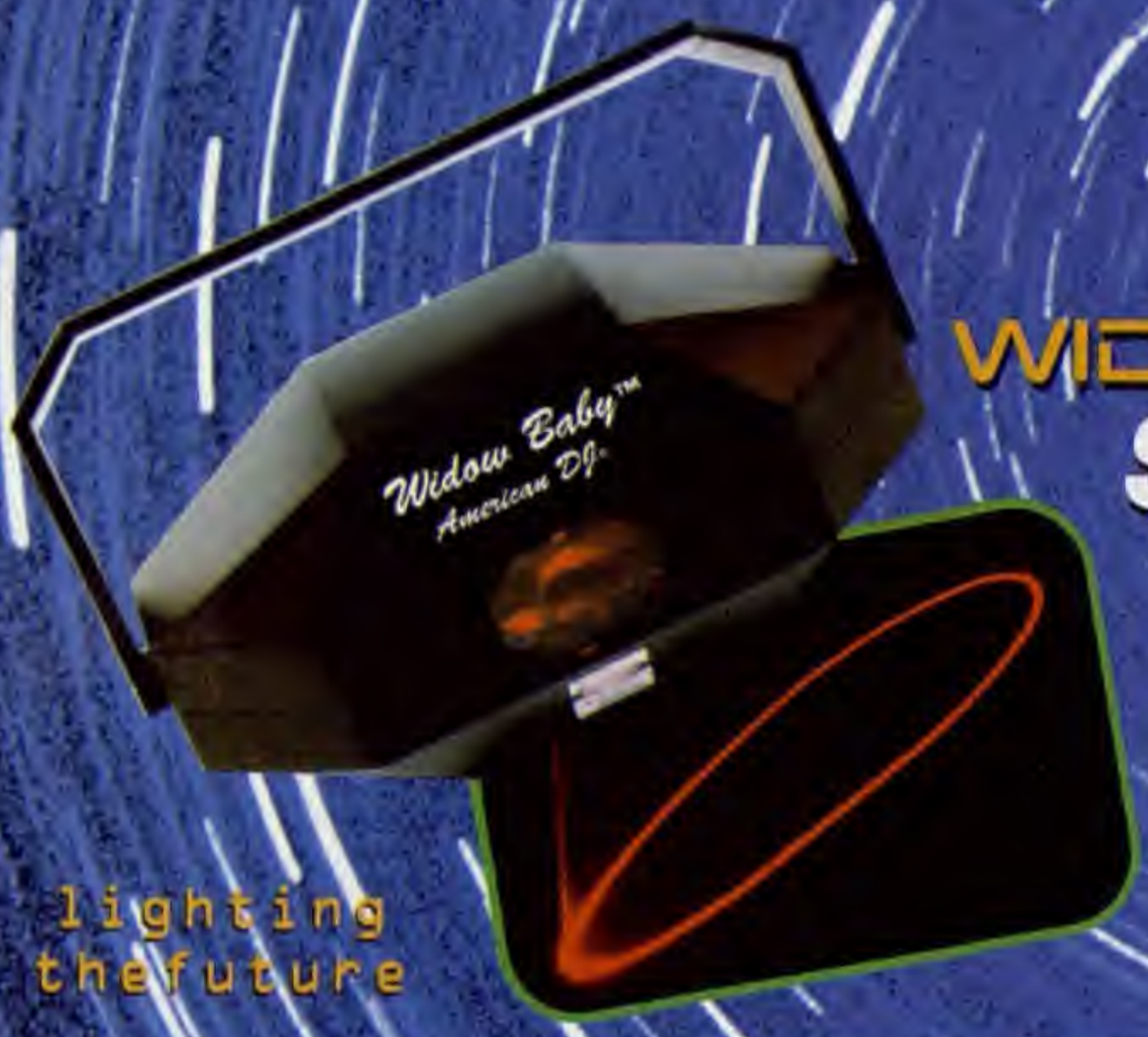

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